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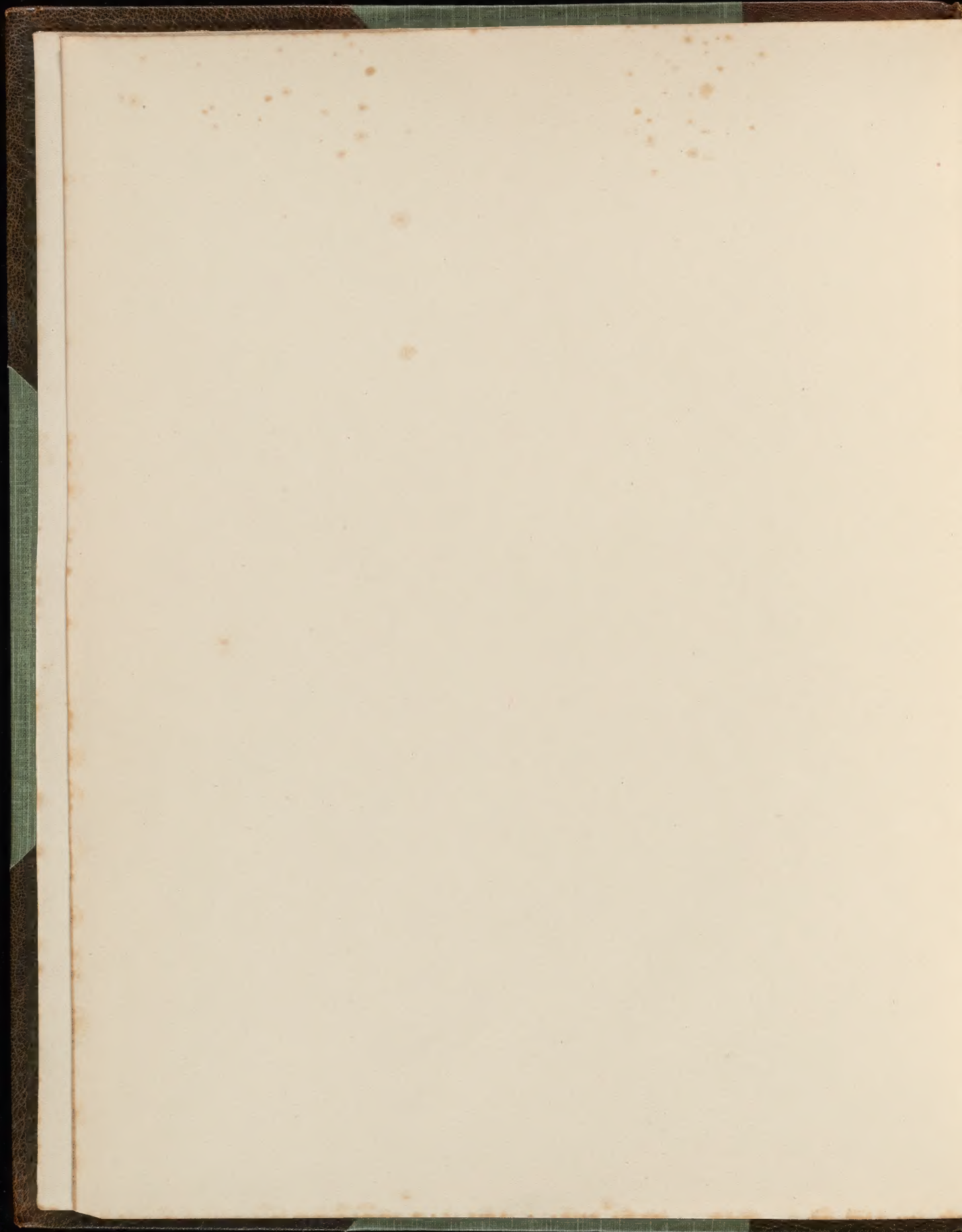
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Vol IV







J. PIERPONT MORGAN
COLLECTION OF DRAWINGS

BY THE
OLD MASTERS
FORMED BY
C. FAIRFAX MURRAY

VOL. IV.

ONE HUNDRED AND NINETY-SEVEN PLATES
FROM EXAMPLES OF THE
ITALIAN SCHOOLS
INCLUDING A SELECTION
FROM THE
DRAWINGS BY TIEPOLO
IN THE
ALGAROTTI-CHENEY VOLUME

PRIVATELY PRINTED
LONDON

1912

The plates were executed by
MM. Braun, Clément & Cie.,
Paris and Dornach.

LIST OF PLATES.

G. B. TIEPOLO, 1696—1770.

- 1 Roman ruin, with figures of two soldiers.
Pen and Indian ink.
Collection, Reid.

ASCRIBED TO ANDREA DEL CASTAGNO, 1390—1457.

- 2 Two male nude figure studies, the foremost playing a violin.
Silver point, heightened with white, on grey prepared paper.
Collections, Arundel and Tighe.

FILIPPINO LIPPI, c. 1457—1504.

- 3 Job and his friends; in the distance the Salutation.
Pen and bistre.

GIULIANO DI FRANCESCO DA SAN GALLO.

- 4 A Roman sarcophagus and a herd of goats.
Reverse of the drawing numbered 7 in first series.
Pen and bistre.
Collection, Robinson.

FLORENTINE SCHOOL.

- 5 A bearded recumbent figure holding a cornucopia in his left, a study from the antique; the head of a horse in the upper corner to left.
Pen and bistre, heightened with white, on prepared paper.
Collections, J. Richardson, junr. and Tighe.

UMBRIAN SCHOOL.

- 6 Study for the head of Christ.
Brush drawing in sepia, heightened with white, on grey prepared paper.

MARCELLO VENUSTI AFTER MICHELANGELO, 1515—1579.

- 7 The Annunciation.
Black chalk.
Collection, Robinson.

FRA BARTOLOMMEO, 1475—1517.

- 8 The Holy Family.
Black chalk.
9 Nude study of a young woman kneeling to left.
Black chalk.

- 10 Nude study seated to right. Inscribed in a contemporary hand "... mano di fra bartolomeo da S. Marco."

Reverse of preceding. Black chalk.

- 11 The Virgin and Child enthroned, with saints and angels, the Eternal above in benediction; three child angels on the steps of the throne with musical instruments.

Black chalk.

Collections, Skene and Robinson.

RAPHAEL SANZIO, 1483—1520.

- 12 The Cumæan Sibyl. Study for the engraving by Antonio Veneziano: Bartsch 123.

Pen and bistre, heightened with white, on toned paper.

FLORENTINE SCHOOL.

- 13 The Entombment.

Pen and bistre.

Collection, Adney, where it was ascribed to Raphael.

ANDREA DEL SARTO, 1487—1531.

- 14 A young man carrying a bundle on his head.

Reverse of drawing numbered 30 in first series.

Red and black chalk.

Collections, Richardson, senr., Reynolds and Leatham.

GIULIO ROMANO, 1492—1546.

- 15 Ganymede.

Pen and bistre, washed.

- 16 Design for a panel of ornament, with the arms of Cardinal Hercules Gonzaga.

Pen and bistre.

Collections, Reynolds and Robinson.

POLIDORO DA CARAVAGGIO, 1492—1543.

- 17 Barbarossa kneeling before the Pope.

Pen and bistre, washed and heightened with white, on yellow prepared paper.

- 18 Virgin and Child enthroned, surrounded by numerous penitents in adoration.

Brush drawing in sepia, heightened with white, on toned paper.

- 19 Moses striking the rock.

Brush drawing in sepia, heightened with white, on paper toned to represent bronze.

Collection, Reynolds.

JACOPO PONTORMO, 1494—1557.

- 20 Group of four female figures, one carrying a child. Probably for a composition of Moses striking the rock.

Chalk, pen and sepia, touched with white.

- 21 Studies of a hand and arm.

Red chalk.

ROSSO FIORENTINO, 1494—1541.

- 22 Study of male torso and head for the same figure.

Red chalk.

PIERINO DEL VAGA, 1500—1547.

- 23 The Adoration of the Shepherds.
Pen and bistre.
- 24 The Adoration of the Shepherds.
Pen and bistre, washed.
- 25 Feast of the Gods. Design for a fresco.
Pen and bistre, washed and heightened with white.
Collection, Mayor.

PRIMATICCIO, 1504—1570.

- 26 Design for a fountain.
Pen and bistre.

DANIELE DA VOLTERRA, 1509—1566.

- 27 Study for a Sibyl.
Red chalk.
Collection, Duke of Cambridge.

SCHOOL OF RAPHAEL.

- 28 Joseph sold by his brethren.
Pen and bistre, washed and heightened with white.
- 29 Virgin and Child, with Infant Baptist.
Pen and bistre, washed.
Collection, C.G.

LOMBARD SCHOOL.

- 30 Head of a woman crying out.
Black chalk.
Collection, Lord Spencer.
- 31 Study of three figures, one seated and two standing.
Reverse of drawing numbered 40 in first series.
Reed pen and bistre.
- 32 Sketch for a sarcophagus and base; a recumbent figure of a prelate above.
Pen and bistre.
Collection, J. Richardson, senr., and Robinson.

ASCRIBED TO BAMBAJA.

- 33 Two studies for reliefs, with a Bacchanal.
Pen and bistre, washed.
Collection, Duke of Cambridge.

SCHOOL OF LEONARDO DA VINCI.

- 34 Head of a woman, three quarter face to left.
Red chalk.
Collection, Lanckrink and J. Richardson, junr.

SCHOOL OF LUINI.

- 35 The Flagellation.
Red chalk.

MORAZZONE, 1571—1626.

- 36 The Virgin kneeling at a prie-dieu.
Brush drawing, sepia, heightened with white, on grey prepared paper.

DANIELE CRESPI, 1590—1630.

- 37 The Virgin kneeling to left.
Black and white chalk, on grey paper.

ASCRIBED TO CORREGGIO.

- 38 Study for the head of a bearded man.
Red chalk.
Collection, Mayor.
- 39 Study for a part of the ceiling of the Duomo Parma.
Red chalk.

PARMIGIANO, 1504—1540.

- 40 The Virgin seated, with St. John embracing the Infant Christ.
Red chalk.
Collection, Lawrence.
- 41 The Virgin and Child.
Red chalk.
- 42 The Infant Christ asleep on the lap of the Virgin. Study for the picture at Hampton Court.
Red chalk.
Collection, Knowles.
- 43 Sketch for the portrait of a General; his right hand beneath a globe held by two amorini, others seen in the background bearing palm branches. In all probability this design was intended for a portrait of one of the Farnesi.
Red chalk.
Collection, Lawrence.
- 44 Apollo and Marsyas: oval design for chiaroscuro.
Pen and bistre, washed and heightened with white.
Collection, Warwick.
- 45 Prometheus (?)
Pen and bistre, washed.
Collections, Denon and Lawrence.
- 46 Studio interior.
Pen and bistre.
- 47 The Pool of Bethesda.
Pen and bistre.
Collections, Lely and the Bishop of Arezzo.
- 48 The Holy Family.
Black chalk, washed with bistre.
- 49 Design for decoration of a chimney wall.
Pen and bistre.

ENEA VICO, 1523—1567.

- 50 The Nile. From the antique.
Pen and bistre.

SCHOOL OF PARMA.

- 51 Design for interior of a chapel.
Pen and bistre, washed, on vellum.
- 52 Virgin and Child enthroned, with St. Agnes; St. Christopher kneeling to left.
Pen and bistre, washed.

GIULIO CAMPI, 1500—1572.

- 53 Design for a panel of ornament.
Red chalk.

BARTOLOMMEO VIVARINI, ante 1430—c. 1499.

- 54 Christ enthroned above a circular temple.
Pen and bistre.

SCHOOL OF MANTEGNA.

- 55 Children quarrelling.
Pen and bistre.
Collection, Bishop of Arezzo.

GIROLAMO MOCETTO, c. 1460—1515.

- 56 Nymph asleep, with Satyrs. Study for the engraving.
Pen and bistre, touched with colour, on vellum.

ASCRIBED TO MELOZZO DA FORLÌ, 1438—1494.

- 57 Study for the figure of a King, foreshortened.
Red chalk.

VENETIAN SCHOOL.

- 58 Study of a head of an old man looking to left, three-quarter face.
Black and white chalk, on grey paper.
Collection, J. Richardson, senr.

DOMENICO CAMPAGNOLA, c. 1482—d. — ?

- 59 Design for a church processional banner.
Pen and bistre.
Collection, Mayor.
- 60 The Flight into Egypt.
Pen and bistre.
Collection, Robinson.
- 61 Feeding chickens.
Pen and bistre, washed, on grey paper.
- 62 Mowing.
Pen and bistre, washed, on grey paper.
The right hand half of preceding drawing which has been cut in two.
- 63 Christ taken down from the Cross.
Pen and bistre.
Collection, Lely.
- 64 Dives and Lazarus; a landscape to right.
Pen and bistre.

- 65 Landscape, with amphitheatre in the distance,
Pen and bistre.
- 66 Mountain landscape.
Pen and bistre.
Collection, Lely.
- 67 Landscape, with distant hills; Christ and his disciples at sea in rough water
to right.
Pen and bistre.
This drawing bore the same number (67) when reproduced in the first volume.
- 68 Virgin and Child: St. John the Baptist adoring the Infant Christ; a bearded
saint in the centre of the composition.
Red chalk.

PORDENONE, 1483—1539.

- 69 The Crucifixion.
Red chalk.
Collection, J. Richardson, junr.

POMPONIO AMALTEO, 1505—1584.

- 70 The Flight into Egypt.
Pen and sepia, washed and heightened with white.
Collections, J. Richardson, senr., Cosway, Esdaile and Robinson.

VENETIAN SCHOOL.

- 71 Virgin and Child enthroned, with kneeling Devotee.
Pen and bistre, washed.
Collection, Lely and Cosway.

BATTISTA FRANCO, 1510—1580.

- 72 A Roman General receiving envoys.
Pen and bistre, washed.
- 73 Psyche in Olympus.
Pen and bistre.
Collection, Lely.

SCHOOL OF TITIAN.

- 74 Venus and Cupid.
Pen and bistre.

JACOPO TINTORETTO, 1519—1594.

- 75 Two sketches for the Miracle of St. Mark.
Black chalk, on grey paper.
Collection, Reynolds.
- 76 Study of a falling figure.
Black chalk, on grey paper.
Collection, Reynolds.

PAOLO FARINATO, 1522—1606.

- 77 Esther before Ahasuerus.
Pen and bistre, washed, on grey paper.
Collection, Robinson.

- 78 The Ascension of the Virgin.
Brush drawing in sepia, on yellow prepared paper.
Collection, Rymsdyk.

- 79 Study for an Apostle.
Black and white chalk, on grey paper.

ANDREA SCHIAVONI, 1522—1582.

- 80 St. John the Baptist preaching.
Pen and bistre, washed and heightened with white, on grey paper.

PAOLO VERONESE, 1528—1588.

- 81 Sketches for the Finding of Moses.
Pen and bistre, washed.
Collections, Reynolds and Aylesford.
This drawing was reproduced on a smaller scale in the first series, No. 90.

PALMA GIOVANE, 1544—1628.

- 82 Portraits of the artist's wife and son Giovanni Valsilachi.
Red chalk, pen and bistre.
- 83 The Resurrection.
Pen and bistre, washed.
- 84 Hair dressing.
Pen and bistre, washed and heightened with white, on toned paper.

CARLO CAGLIARI, 1570—1596.

- 85 Portrait of the daughter of Palma Giovane at the date of her marriage,
December 1591.
Chalk, touched with white, on toned paper.

GIULIO CARPIONI, 1611—1674.

- 86 Bacchus and Ariadne.
Red chalk.

SEBASTIAN RICCI, 1662—1734.

- 87 Christ administering the Sacrament to St. Peter.
Pen and bistre, washed.

ATTRIBUTED TO S. RICCI.

- 88 A group of amorini in flight.
Pen and bistre, washed.
Collections, Algarotti and Cheney.

PIAZZETTA, 1682—1754.

- 89 Study of a young girl holding a pear in her right.
Black and white chalk, on grey paper.
- 90 A girl holding a tambourine.
Black and white chalk, on grey paper.
- 91 Study of a young girl in profile looking up to right.
Black and white chalk, on grey paper.

- 92 Study of a man reading.
Black and white chalk, on grey paper.
- 93 A young man reading a paper, an old man looking over his shoulder.
Black and white chalk, on grey paper.
- 94 Study of a young man leaning his head on his hand.
Black and white chalk, on grey paper.

G. B. TIEPOLO, 1696—1770.

- 95 A nude woman (Truth?) advancing up some steps towards a group of old men to left; below the steps in the foreground a man hiding his face; a flying amorino descends with a wreath. A circular composition.
Pen and bistre, washed.
- 96 A seated female figure beside an altar raised on the clouds; amorini in flight to right and left.
Pen and bistre, washed.
- 97 Two figures, male and female, seated on clouds; amorino to left.
Pen and bistre, washed.
- 98 Another design for the same. In both the man is draped and the woman nude.
- 99 Apotheosis of a monkish saint, whose hands are joined in prayer; two angels supporting him on clouds.
Pen and bistre, washed.
- 100 Another design for the same, with three angels.
Pen and bistre, washed.
- 101 Time unveiling Truth (?)
Pen and bistre, washed.
- 102 Group of two figures, a man supporting a woman in his arms.
Pen and bistre, washed.
- 103 Two female figures, one winged, enthroned on clouds, amorini below.
Pen and bistre, washed.
- 104 Apotheosis of an aged warrior, attended by Fame.
Pen and bistre, washed.
- 105 Another design for the same: a third figure, a female, holds a wreath, amorini beneath.
Pen and bistre, washed.
- 106 Two female figures, one seated on clouds, the other, winged, in suspended flight beside her. This is possibly the same subject as No. 103.
Pen and bistre, washed.
- 107 Another design for the same composition.
Pen and bistre, washed.
- 108 A fourth design for the same.
Pen and bistre, washed.
- 109 A youthful male figure, with butterfly wings, seated, his right arm resting on the shoulder of a female in flight beside him; amorini beneath the clouds complete the group.
Pen and bistre, washed.
- 110 Apollo seated on the clouds, other deities beside him, and an amorino; in the right upper corner another group on a smaller scale.
Pen and bistre, washed.

- 111 Group of female figures seated on clouds with amorini.
Pen and bistre, washed.
- 112 Group of three female figures on clouds, beside the foremost figure whose back is turned is an amorino emptying a cornucopia.
Pen and bistre, washed.
- 113 A female figure holding a shield; seated beneath are two aged men, one with an urn beside him; a horse to right; amorini on the clouds complete the group.
Pen and bistre, washed.
- 114 Two female figures seated on clouds, one holding a pomegranate in her right, the other with a trumpet; a helmet to left beneath.
Pen and bistre, washed.
- 115 Another study for the same composition. In this Fame holds a palm branch in her right.
Pen and bistre, washed.
- 116 Two female figures on clouds, one kneeling and looking up.
Pen and bistre, washed.
- 117 A man in armour drawing his sword against a falling female figure.
Pen and bistre, washed.
- 118 A group of three figures, one in armour, a second resting on a staff, the third a female seated holding a sculptured vase.
Pen and bistre, washed.
- 119 A girl with a lamb (St. Agnes?) and another female figure seated beside her.
Pen and bistre, washed.
- 120 Two female figures on clouds with butterfly wings, one of whom holds a horse by the bridle.
Pen and bistre, washed.
- 121 The Conversion of St. Paul.
Pen and bistre, washed.
- 122 Group of two female figures seated.
Pen and bistre, washed.
- 123 Two female figures seated, one holding a sword.
Pen and bistre, washed.
- 124 A woman holding an open book and looking up; in the background a winged male figure whose back is turned.
Pen and bistre, washed.
- 125 Time seated on the clouds, his back turned, holding an amorino in his left and scythe in his right; the hour-glass overturned.
Pen and bistre, washed.
- 126 A man kneeling holding a serpent in his left, an amorino with butterfly wings standing beside him, a female beneath to left seated.
Pen and bistre, washed.
- 127 A group of three figures on the clouds, the principal figure being a nude woman (? Victory) seated holding a palm branch and scroll in her left, a shield beside her and an amorino kneeling.
Pen and bistre, washed.

- 128 A group of two female figures, one holding a cross (? Faith), the other a skull (?); amorino to right.
Pen and bistre, washed.
- 129 A group of three female figures with butterfly wings in flight, a fourth figure beneath reclining to right.
Pen and bistre, washed.
- 130 An old bearded man with upraised arms, Apollo and an amorino.
Pen and bistre, washed.
- 131 A group of a woman holding a mirror (?), a serpent twined round her left arm (? Prudence), another woman seated beside her. Beneath is a male winged figure that does not belong to the composition.
Pen and bistre, washed.
- 132 An old bearded man, supported by a youth beneath holding a tablet; a male figure at the back; a fourth figure reclines to the left, his hand at the back of his head.
Pen and bistre, washed.
- 133 Three angels appearing to a monk kneeling in prayer.
Pen and bistre, washed.
- 134 The Annunciation.
Pen and sepia, washed.
- 135 Apotheosis of a female saint.
Pen and bistre, washed.
- 136 A bearded man holding a staff in his left stands above a fallen female figure to left; another figure is seen in the background, and an amorino in flight to right.
Pen and bistre, washed.
- 137 Four figures: a winged female with a cornucopia above, two others beside a youthful male figure (Apollo ?)
Pen and bistre, washed.
- 138 A group of angels in flight.
Pen and bistre, washed.
- 139 Bacchus supported by a satyr, two others asleep to left.
Pen and bistre, washed.
- Nos. 95 to 139, with the exception of No. 133, are from the Collections of Algarotti & Cheney.

ANTONIO CANALETTO, 1697—1768.

- 140 (1) View of a church with a tall tower. (2) A church, with pillars at the garden entrance surmounted by statues.
Pen and bistre.
- 141 View of a convent surrounded by a high wall.
Pen and bistre.

PIETRO LONGHI, 1702—1762.

- 142 Study for portrait of a Venetian Senator.
Black chalk.

F. ZUCCARELLI, c. 1702—1788.

- 143 Landscape.
Pen and bistre, washed with colour.

G. DOMENICO TIEPOLO, 1726—1804.

- 144 Head of young man.
Black and white chalk, on grey paper.
- 145 Joachim's offering refused.
Pen and bistre, washed.
- 146 The Flight into Egypt: the Holy Family setting out.
Pen and bistre, washed.
- 147 The Flight into Egypt; a flock of sheep in the foreground to right.
Pen and bistre, washed.
- 148 The Flight into Egypt: the Holy Family accompanied by angels.
Pen and bistre, washed.
- 149 The Massacre of the Innocents.
Pen and bistre, washed.
- 150 SS. Peter and John at the Beautiful Gate (Porta Speciosa).
Pen and bistre, washed.
- 151 Martha inviting Christ to enter the house.
Pen and bistre, washed.

F. G. CASANOVA, 1727—1802.

- 152 Landscape, with two peasants loading an ass; a dead boar tied to a tree, at the foot of which lies a fox and other dead animals.
Pen and bistre, washed with colour.

F. NOVELLI, 1764—d. — ?

- 153 A Bacchante bearing a basket of fruit, juvenile satyrs at her feet.
Pen and bistre, washed.

F. BARROCCIO, 1528—1612.

- 154 Virgin and Child.
Coloured chalks.
- 155 Three studies of heads of children.
Coloured chalks, on toned paper.

SCHOOL OF CREMONA.

- 156 Ascension of the Virgin.
Black chalk, on grey paper.

SCHOOL OF FERRARA.

- 157 Portrait of Francesco Paladino.
Chalk, pen and bistre.

LAVINIA FONTANA, 1552—1602.

- 158 Portrait of the artist.
Red and black chalk.
Collection, Palmerston.

ANNIBALE CARRACCI, 1560—1609.

- 159 A Bishop exorcising a Dragon.
Pen and bistre, washed.

CESARE D'ARPINO, c. 1568—1640.

- 16d Portrait of a lady.
Red and black chalk.
- 161 The Expulsion from Paradise.
Red chalk.
Collection, Reveley.

GUIDO RENI, 1575—1642.

- 162 Study for the head of the Magdalen.
Red chalk.
- 163 Solomon's Idolatry.
Pen and bistre, washed.
Collections, Sandby and Hone.

FRANCESCO ALBANO, 1578—1660.

- 164 The Hesperides; in the foreground the Tiber, above being Apollo and amorini, one emptying a cornucopia, the other a vase.
Oil on linen. Designed as frontispiece to a book on the culture of fruit.
Collection, Sergardi.

DOMENICHINO, 1581—1641.

- 165 Head of a Sibyl.
Red chalk.
Collections, Udney and Warwick.
- 166 Study of a young girl.
Red and white chalk, on toned paper.
Collection, Duke of Cambridge.

GUERCINO, 1591—1666.

- 167 The Virgin of the Rosary.
Pen and bistre, washed.
Another study for this composition is in the Chatsworth collection.
- 168 River view, with bathers.
Pen and bistre.
Collection, Warwick.

G. F. GRIMALDI, 1606—1680.

- 169 Landscape, with peasants gambling beneath a tree to left.
Pen and bistre, washed.

GIORGIO VASARI, 1511—1574.

- 170 The Wedding at Cana.
Pen and bistre, washed and heightened with white.
Collection, Mayor.

FEDERIGO ZUCCARO, 1542-3—1609.

- 171 The artist's portrait.
Red chalk.
Collection, Marquis of Normandy.

JACOPO DA EMPOLI, 1554—1640.

- 172 Study of a youth, naked to the waist.
Red chalk.
Collections, Udney and Warwick.

PIETRO DA CORTONA, 1596—1669.

- 173 Nymphs inscribing their names on the bark of trees.
Red chalk.
Collections, Lanckrinck, Lely and J. Richardson, senr.

LORENZO BERNINI, 1598—1680.

- 174 Portrait of Pola.
Black and red chalk, heightened with white, on toned paper.
175 Portrait of Pope Borghese (Paul V).
Black and red chalk, heightened with white, on toned paper.
176 Portrait of Cardinal Borghese.
Black chalk.
Collection, J. Richardson, senr.
177 Love with hour-glass and bird.
Pen and bistre, washed.
Collection, Mariette.

FRANCESCO MONTELATICI, 1600—1661.

- 178 Pilgrims praying before a group representing St. Margaret and the Dragon.
Black chalk.

STEFANO DELLA BELLA, 1610—1664.

- 179 Stag hunting.
Pen and bistre.

PIETRO TESTA, 1617—1650.

- 180 Landscape, with amorini.
Pen and bistre.

D. M. CANUTI, 1620—1684.

- 181 A group of musicians in a gallery.
Red chalk, pen and bistre, washed.

FILIPPO BALDINUCCI.

- 182 Portrait of a gentleman, possibly the artist.
Red and black chalk.

CARLO MARATTI, 1625—1713.

- 183 St. John Evangelist, with other saints; the Virgin in the clouds above.
Pen and bistre.
184 The angel Gabriel. Three studies for an Annunciation.
Pen and bistre.

G. PASSERI, 1654—1714.

- 185 Olympus.
Red chalk, washed with bistre and heightened with white.

TIMOTEO DELLA VITI, 1469—1523.

- 186 Study of a female head in profile to right.
Black and white chalk, on toned paper.

BALDASSARE PERUZZI, 1481—1537.

- 187 Two designs for a dish, one half representing Marine deities, the other a Bacchanal.
Pen and bistre, washed.

V^o TAMAGNI, 1492—c. 1530.

- 188 A Miracle of St. Catherine of Siena.
Pen and bistre. Reverse of the drawing numbered 102 in first series.
Collection, Hudson.

MARCO DA PINO.

- 189 A gentleman in armour, attended by his patron saints, kneeling in adoration of the Virgin and Child appearing in glory above.
Pen and bistre, washed.

V. SALIMBENI, 1557—1613.

- 190 The Nativity.
Pen and bistre, washed with colour.

FRANCESCO VANNI, 1565—1609.

- 191 The Marriage of St. Catherine of Siena, angels and saints above.
Pen and bistre, washed.
Collection, Charles Rogers.
- 192 Virgin and Child.
Red chalk, pen and bistre.

BENEDETTO CASTIGLIONE, 1616—1670.

- 193 An aged woman relating the Story of Cupid and Psyche to a young girl captured by brigands on the eve of her marriage.
Chalk, washed with bistre and coloured.

ASCRIBED TO LUCA GIORDANO, 1632—1705.

- 194 Group of five nude male figures.
Pen and bistre, washed.

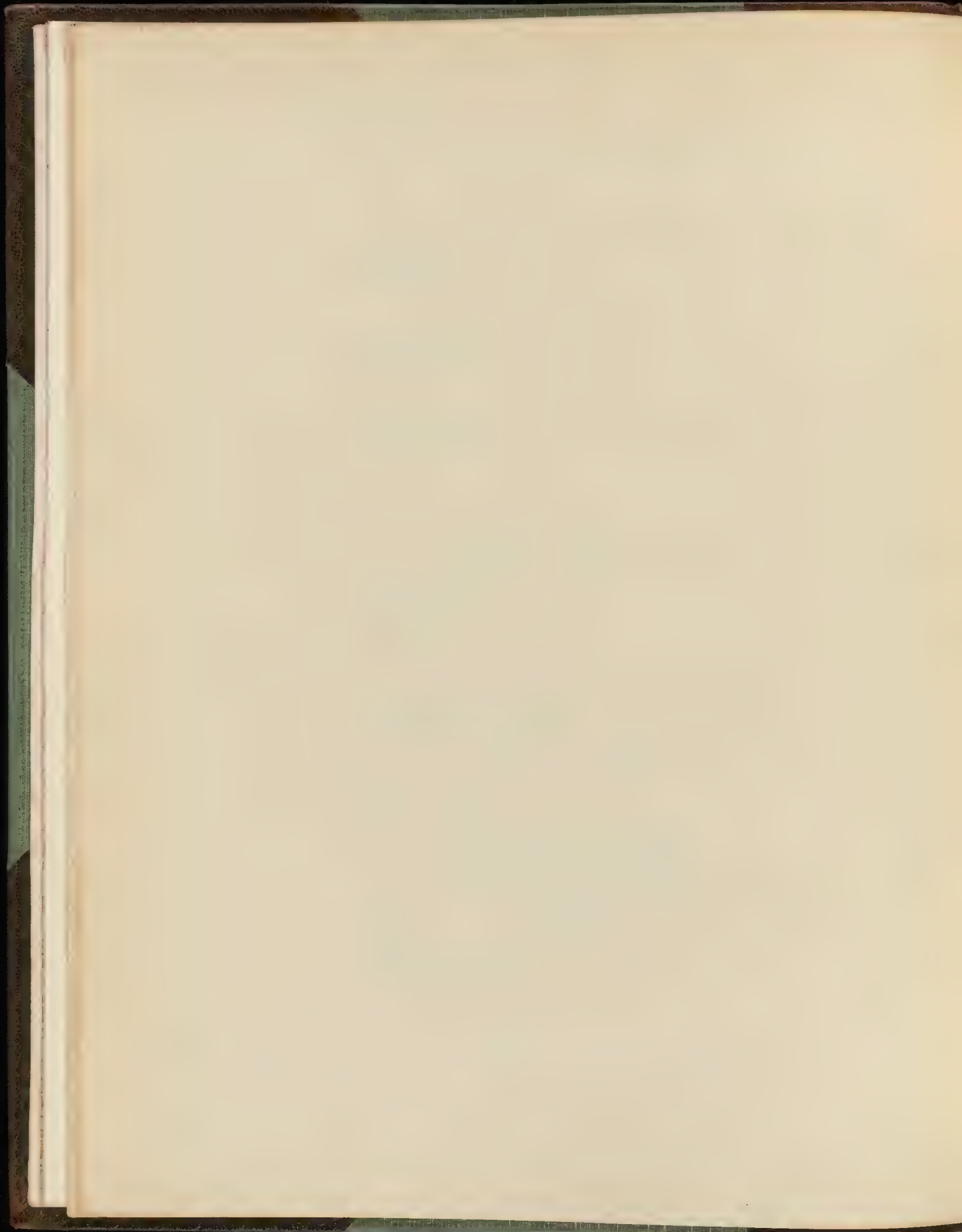
B. BISCAINO, 1632—1657.

- 195 The Repose in Egypt.
Red chalk, washed with bistre and heightened with white.

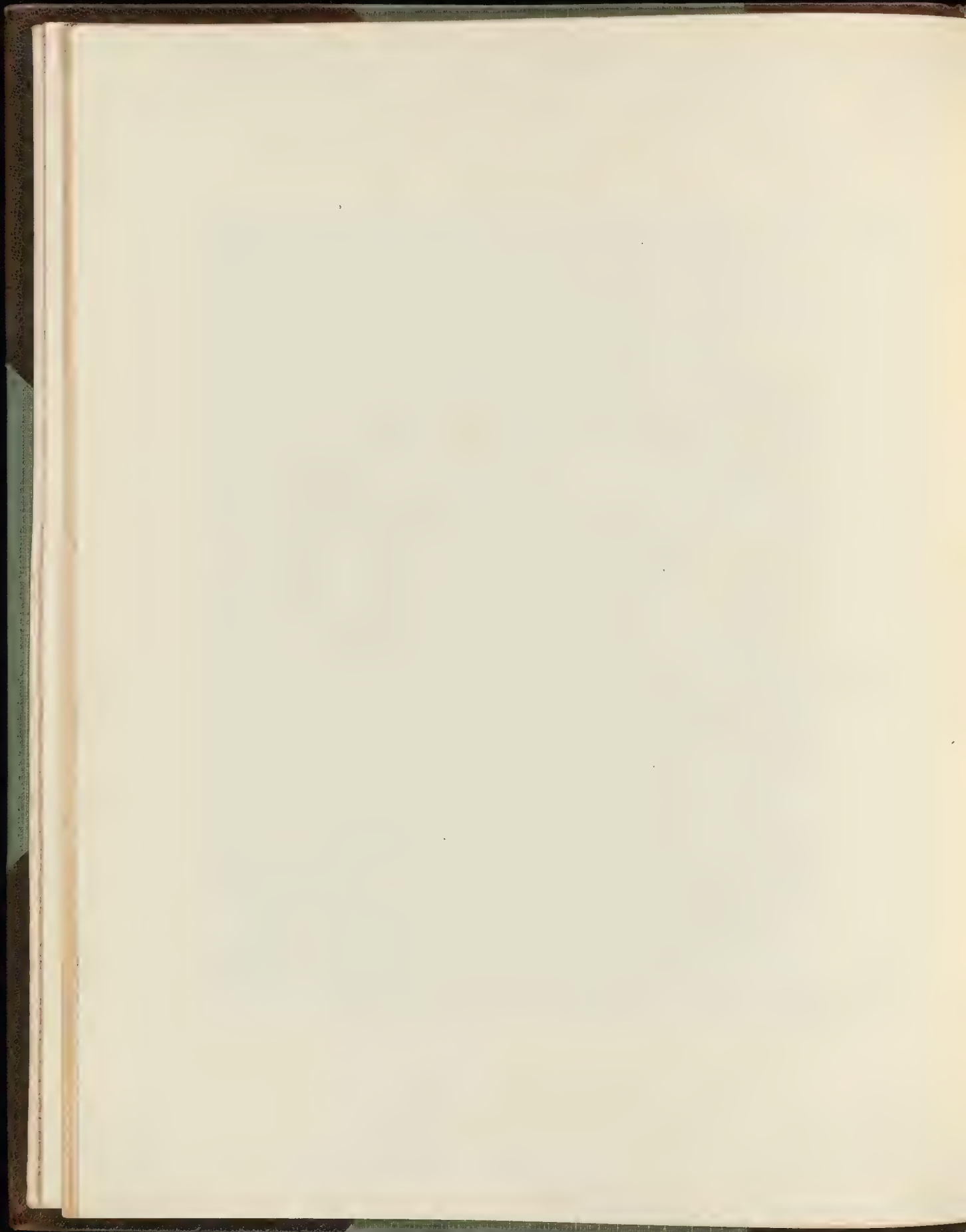
GENOESE SCHOOL.

- 196 Charity.
Pen and bistre, washed.
- 197 Amorino with a cornucopia.
Pen and sepia, washed.

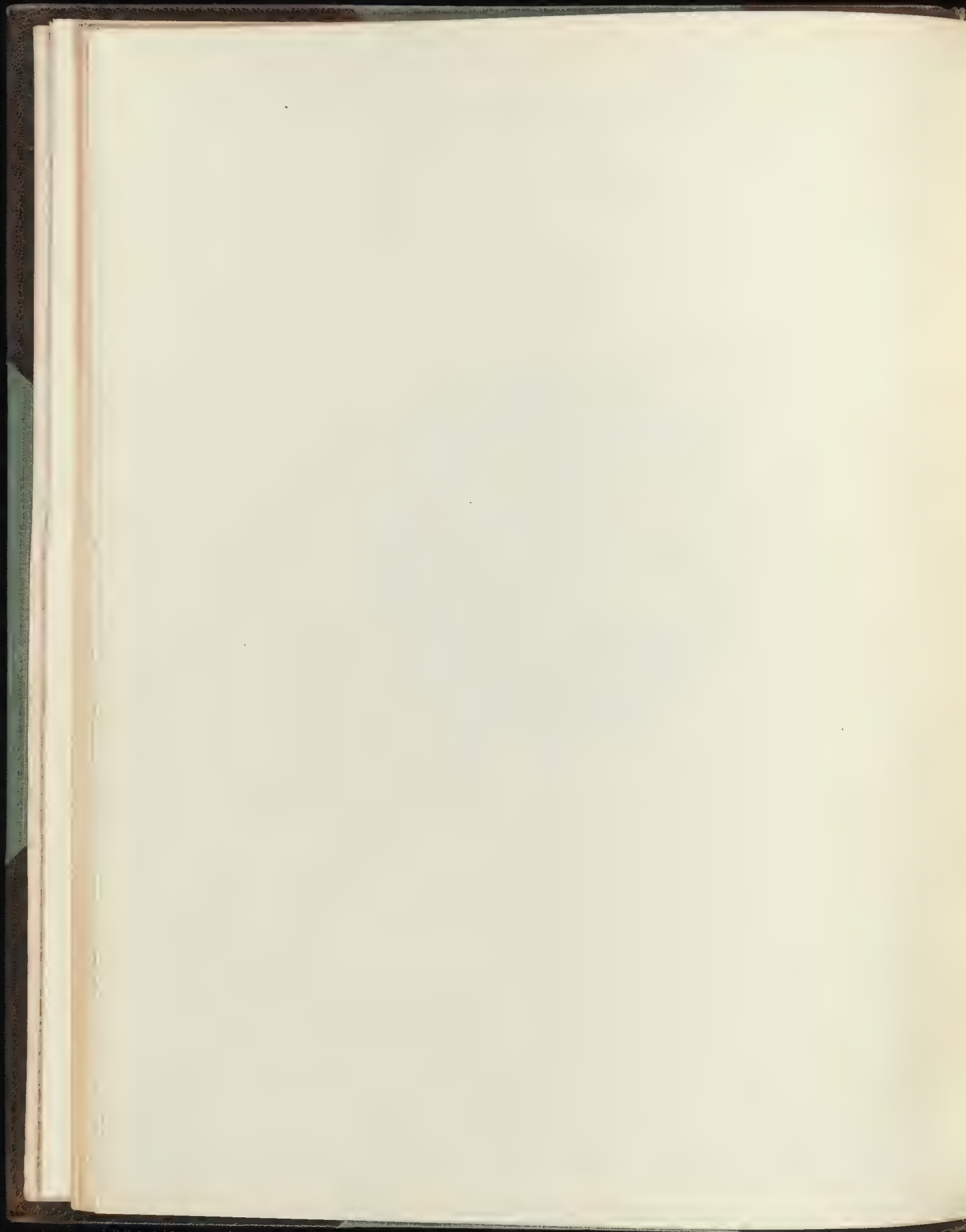


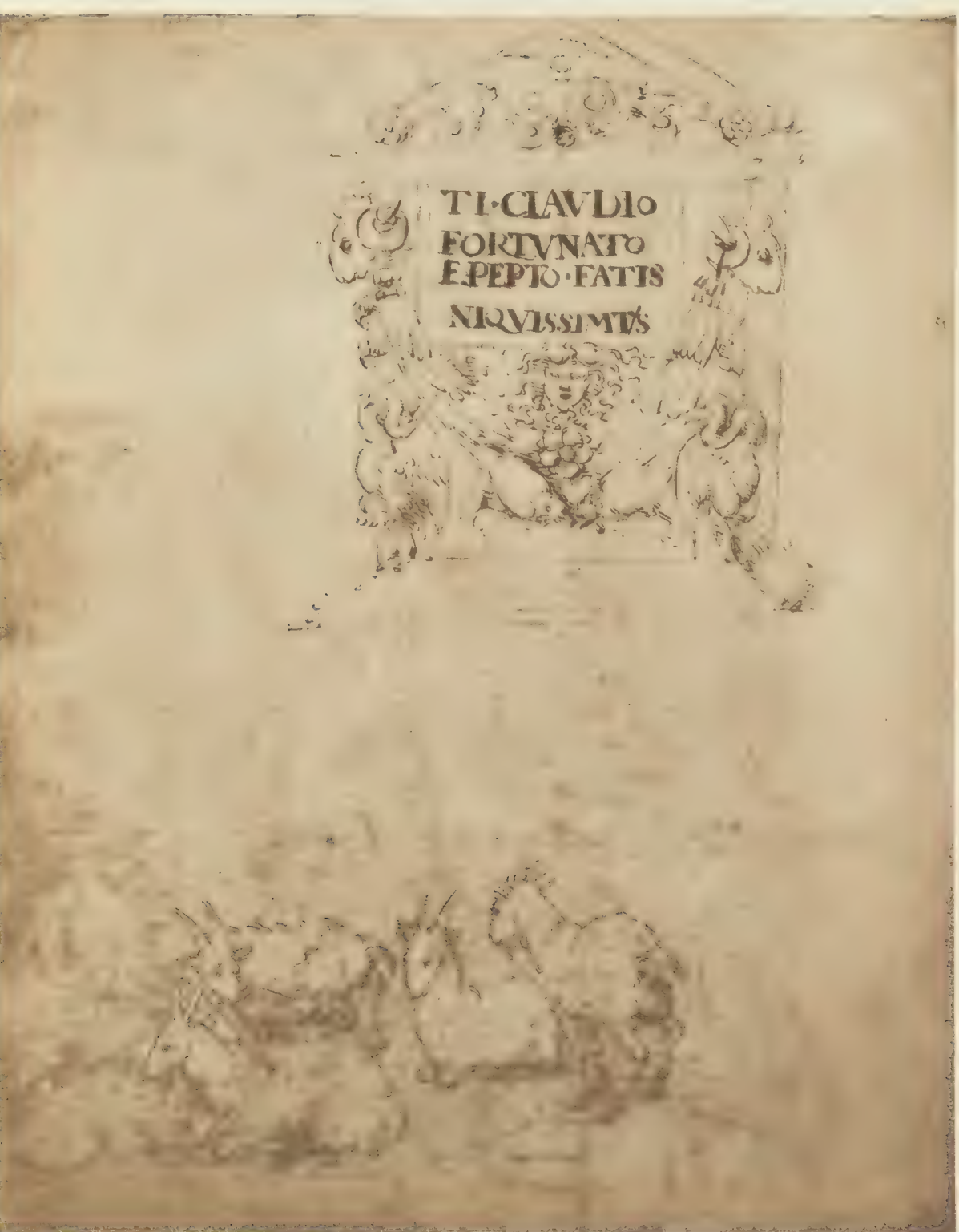




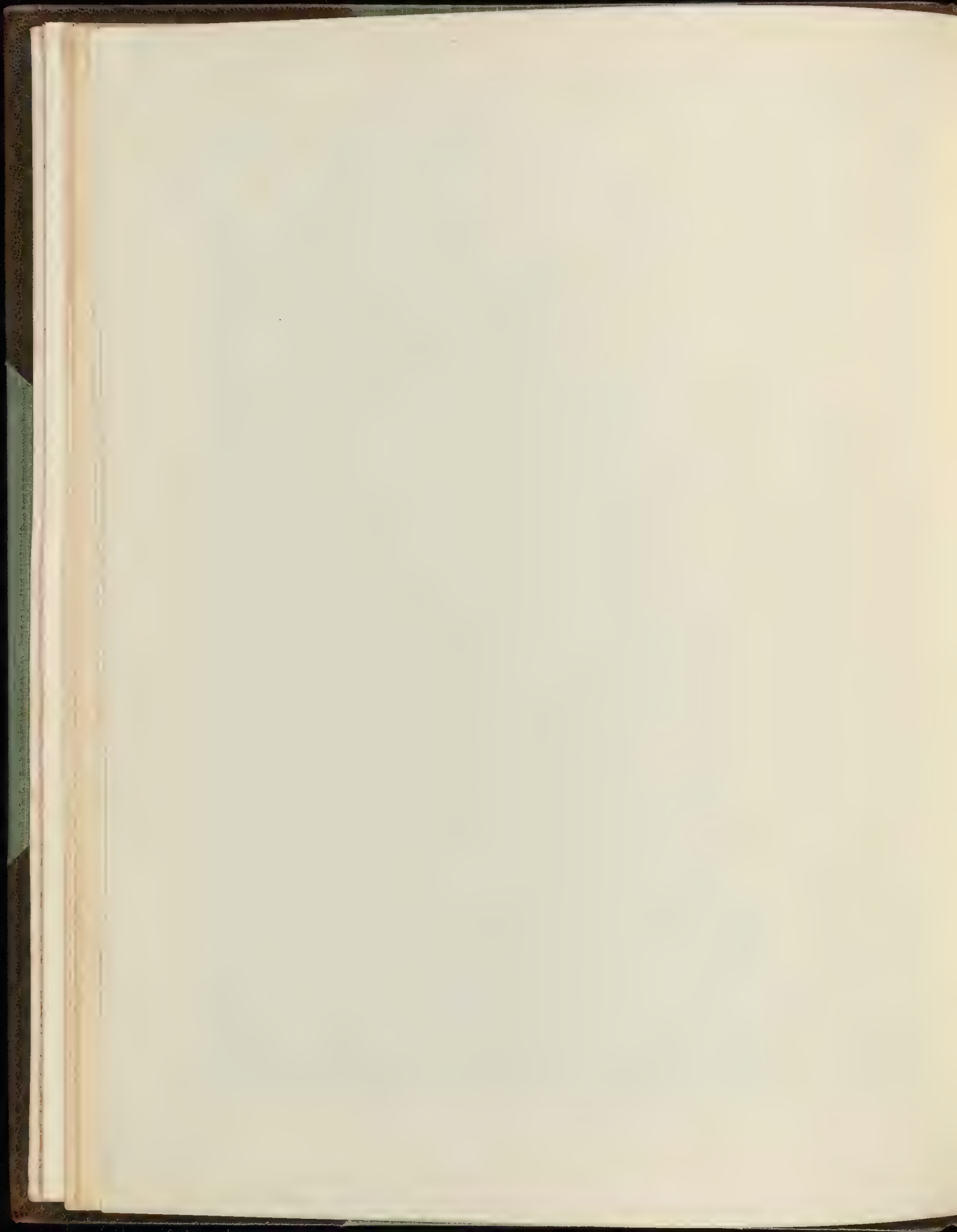




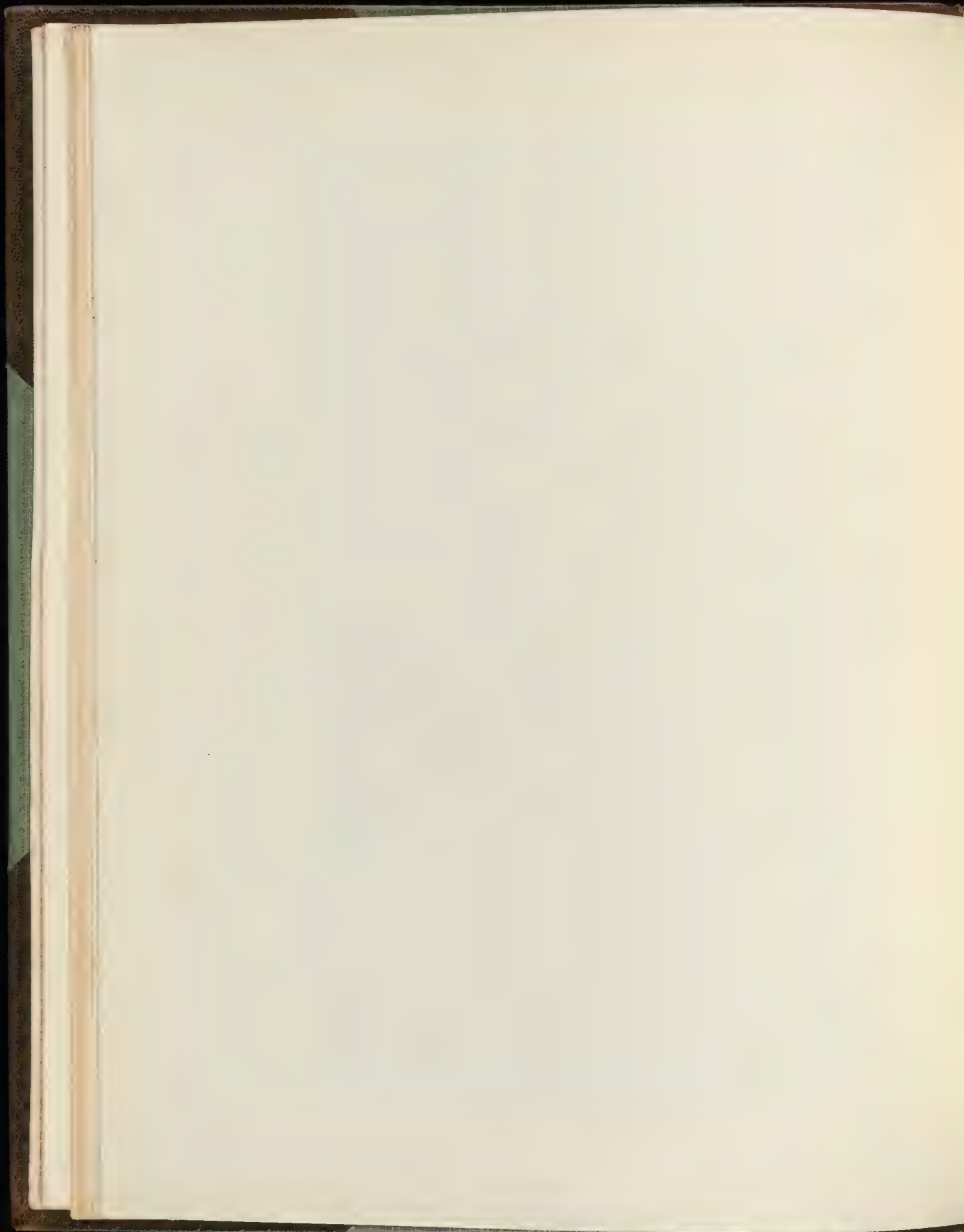




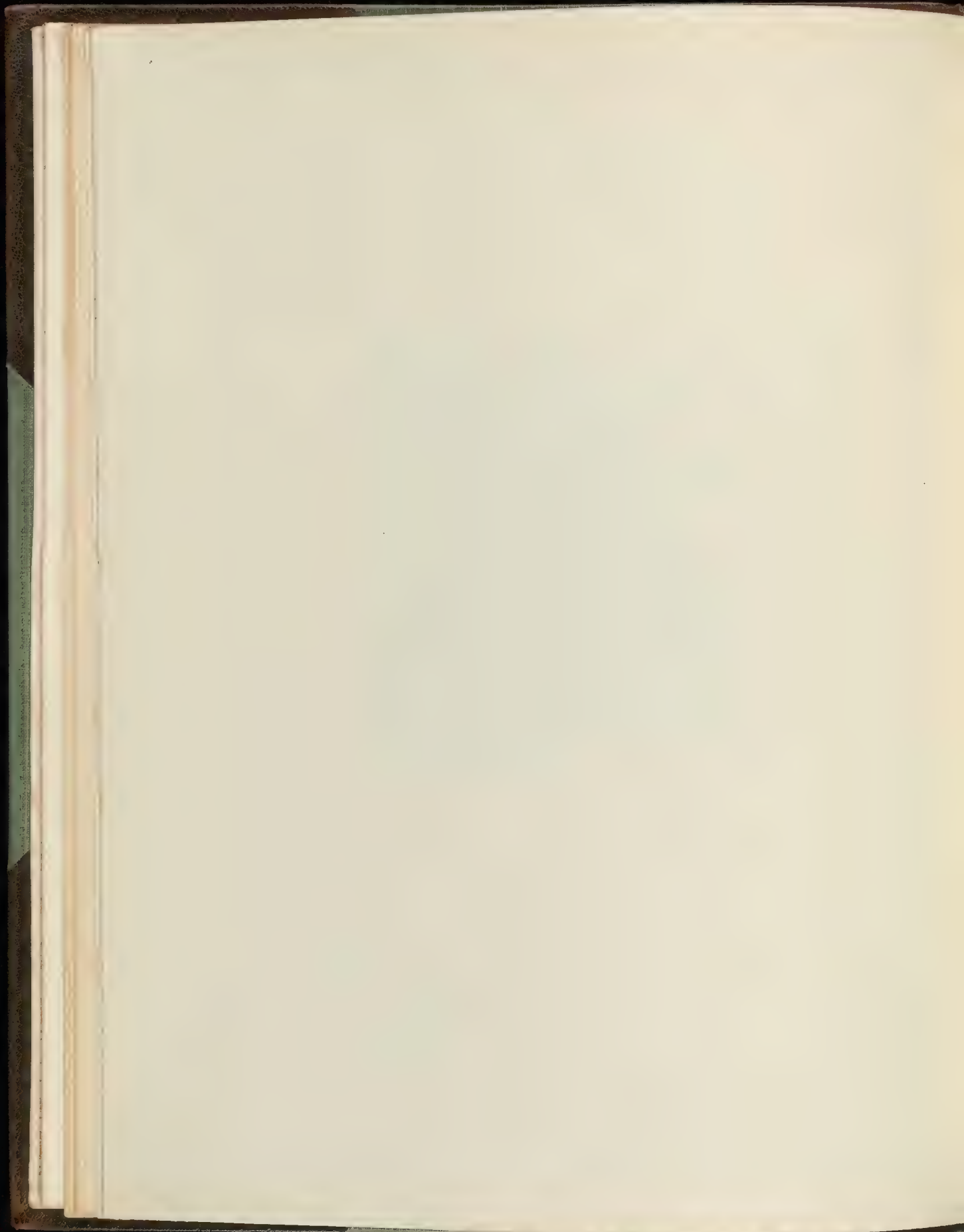
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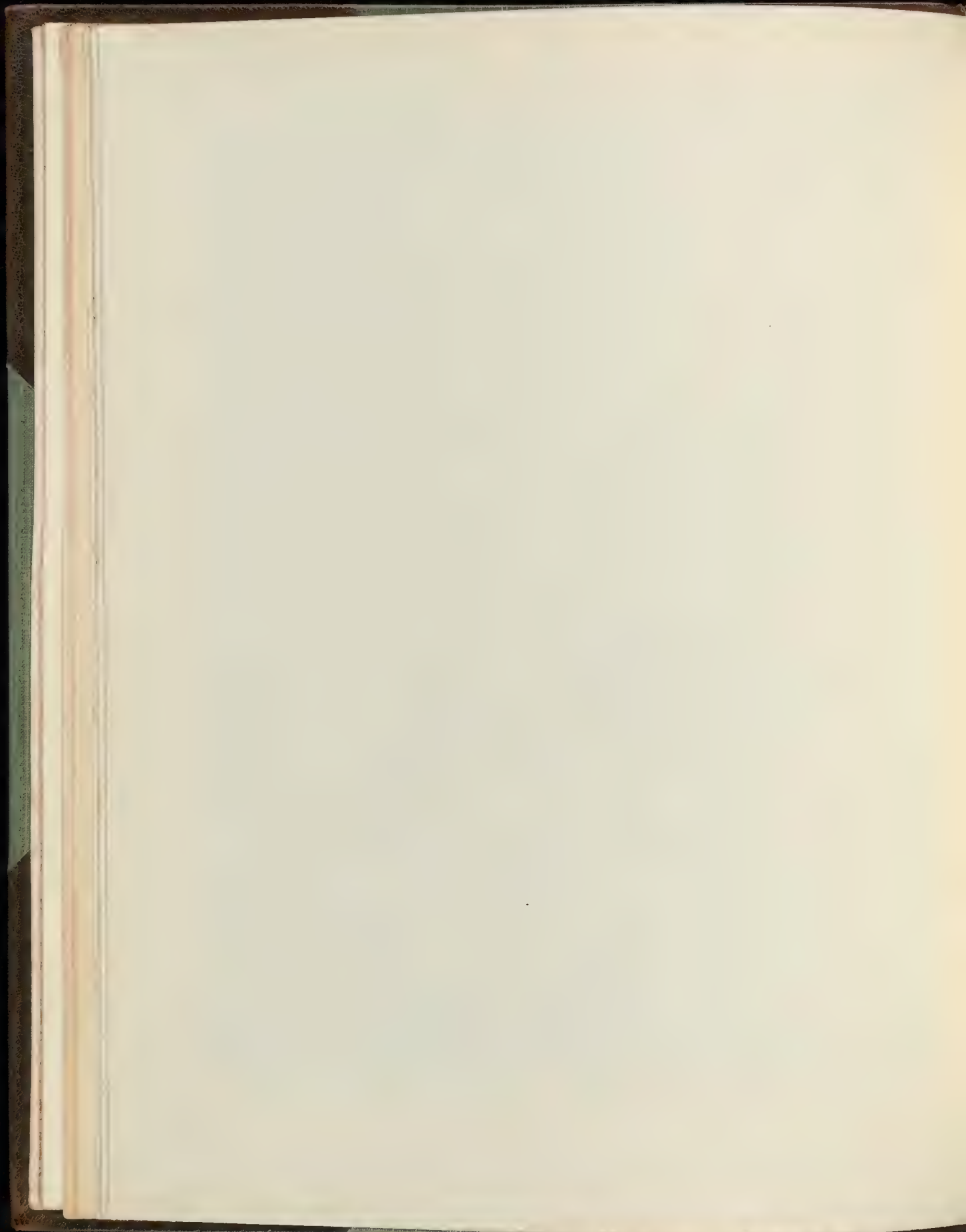






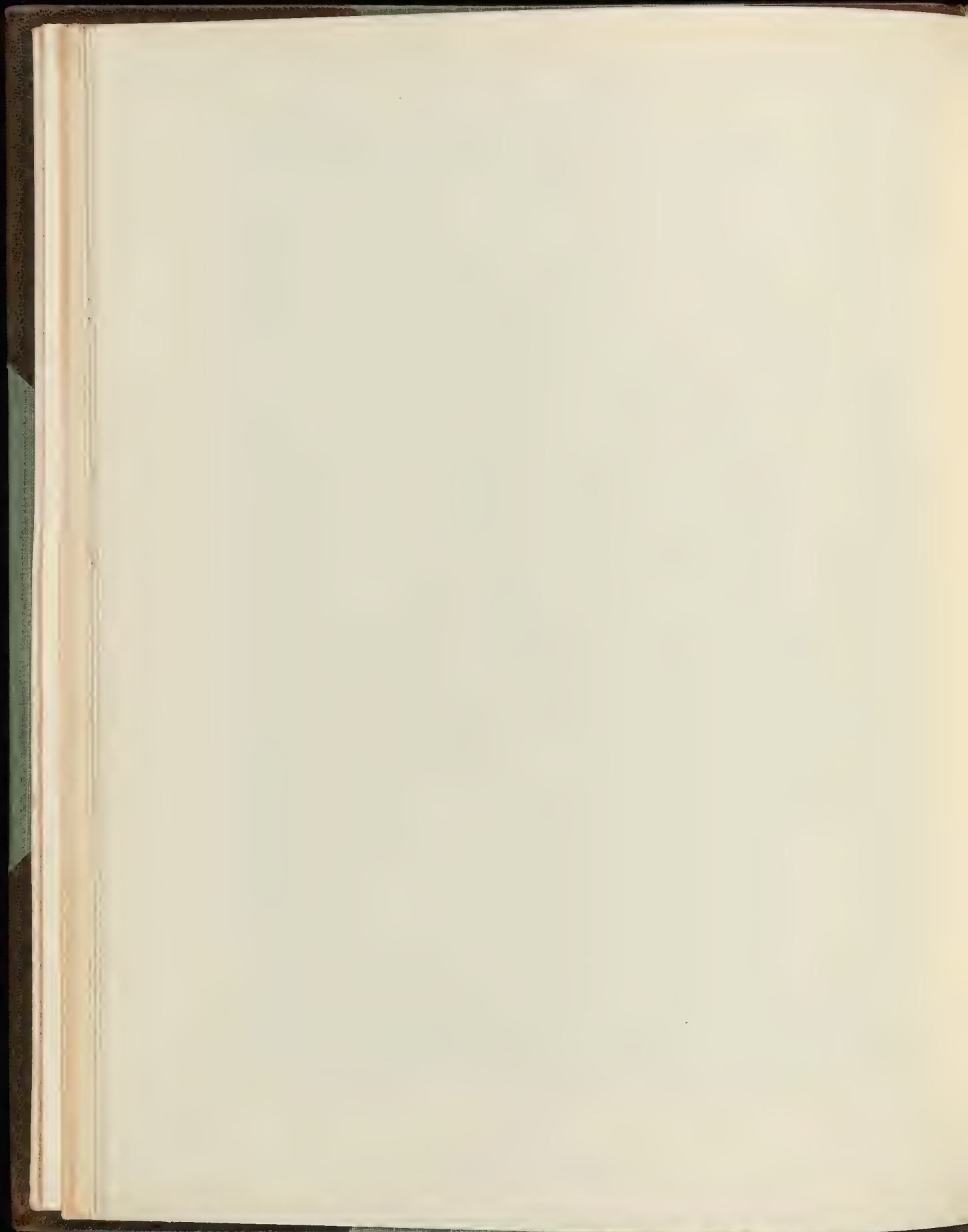






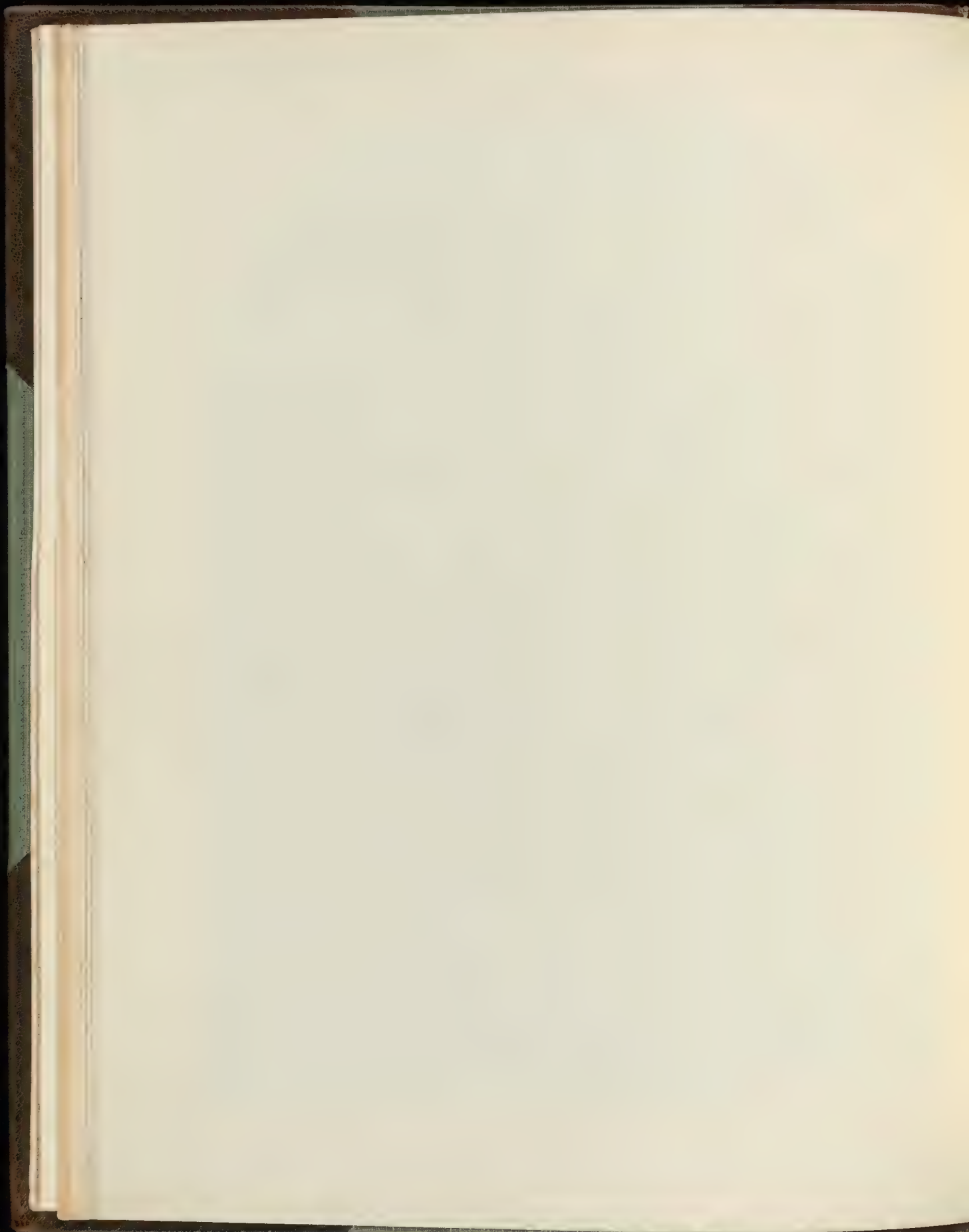




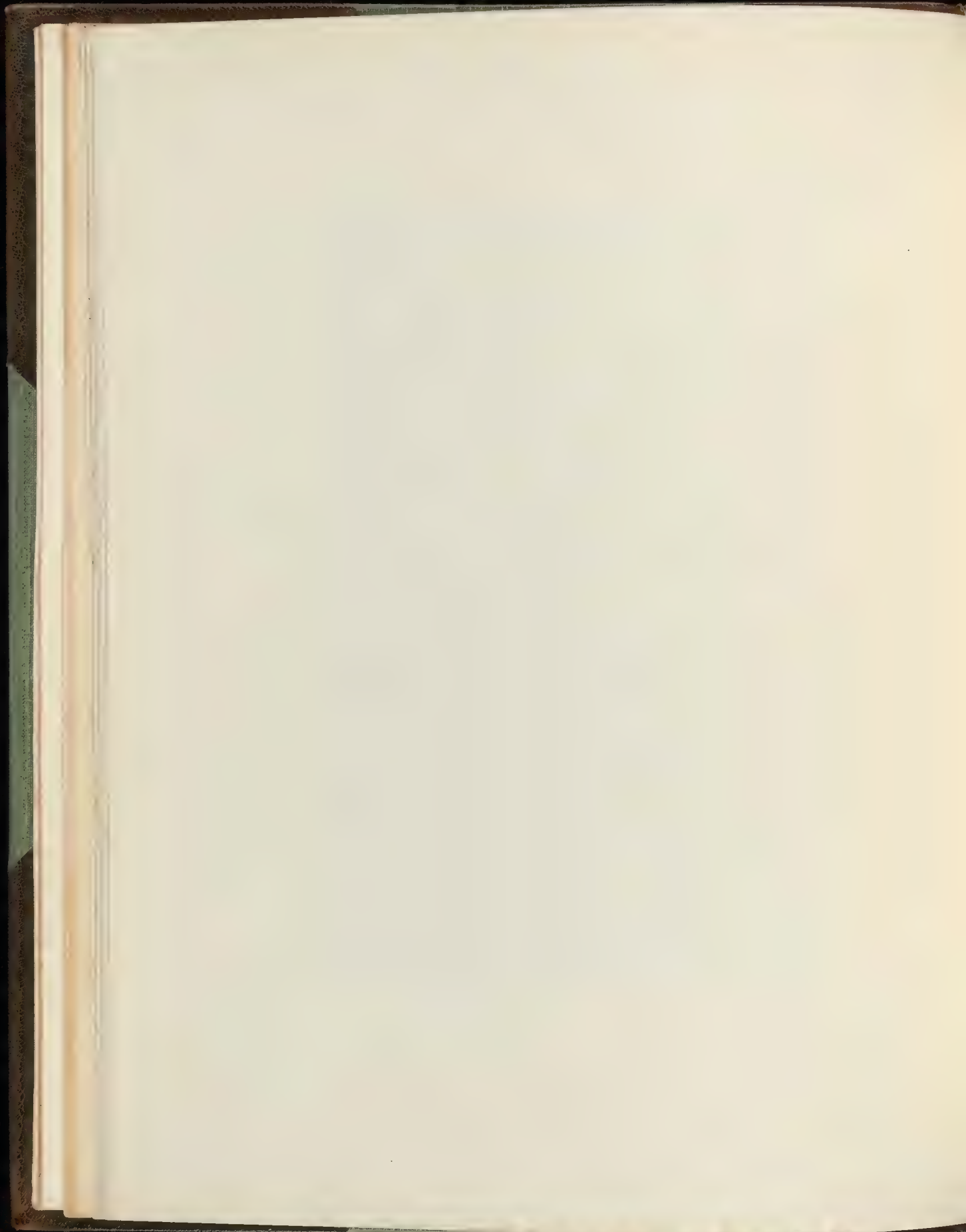




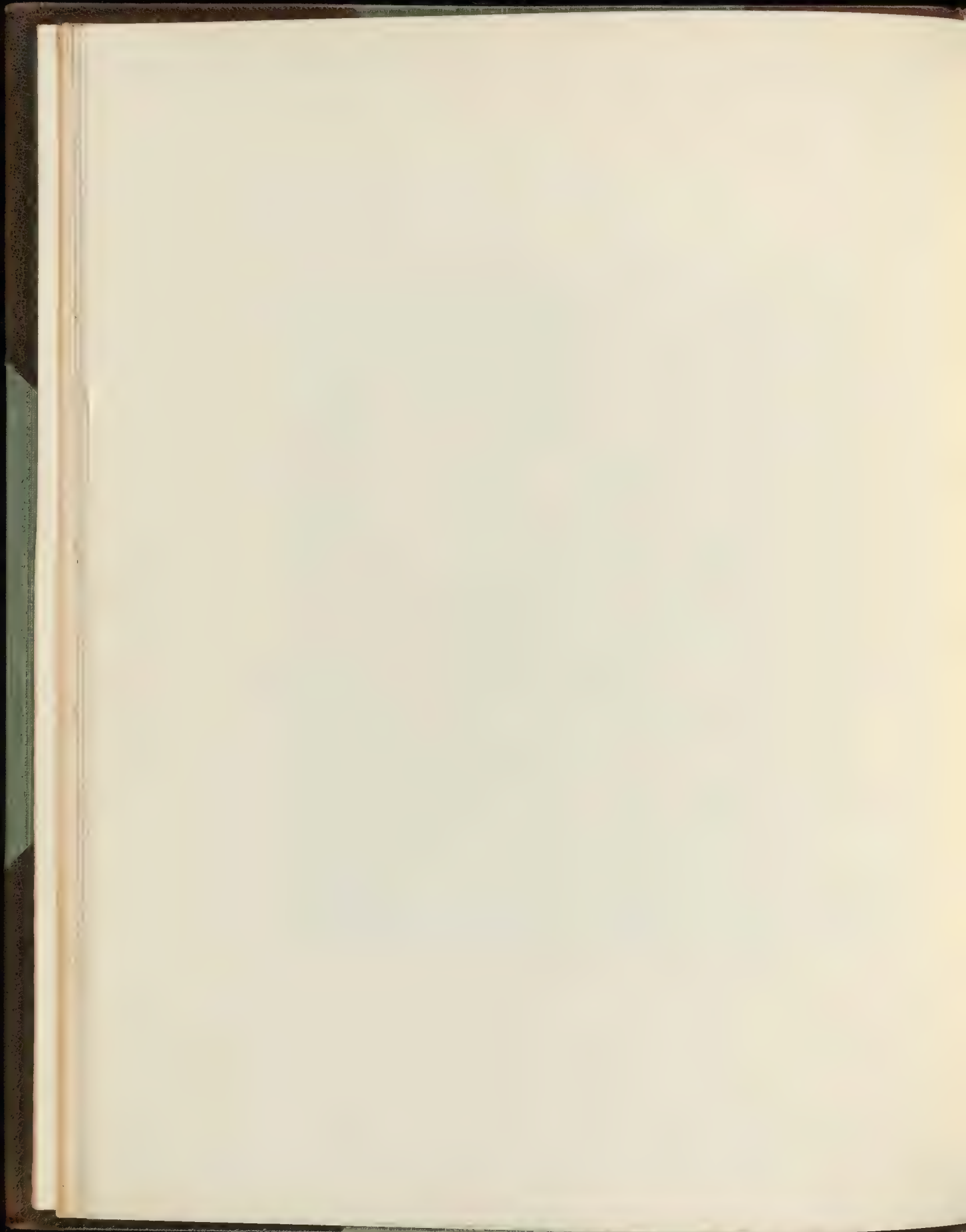








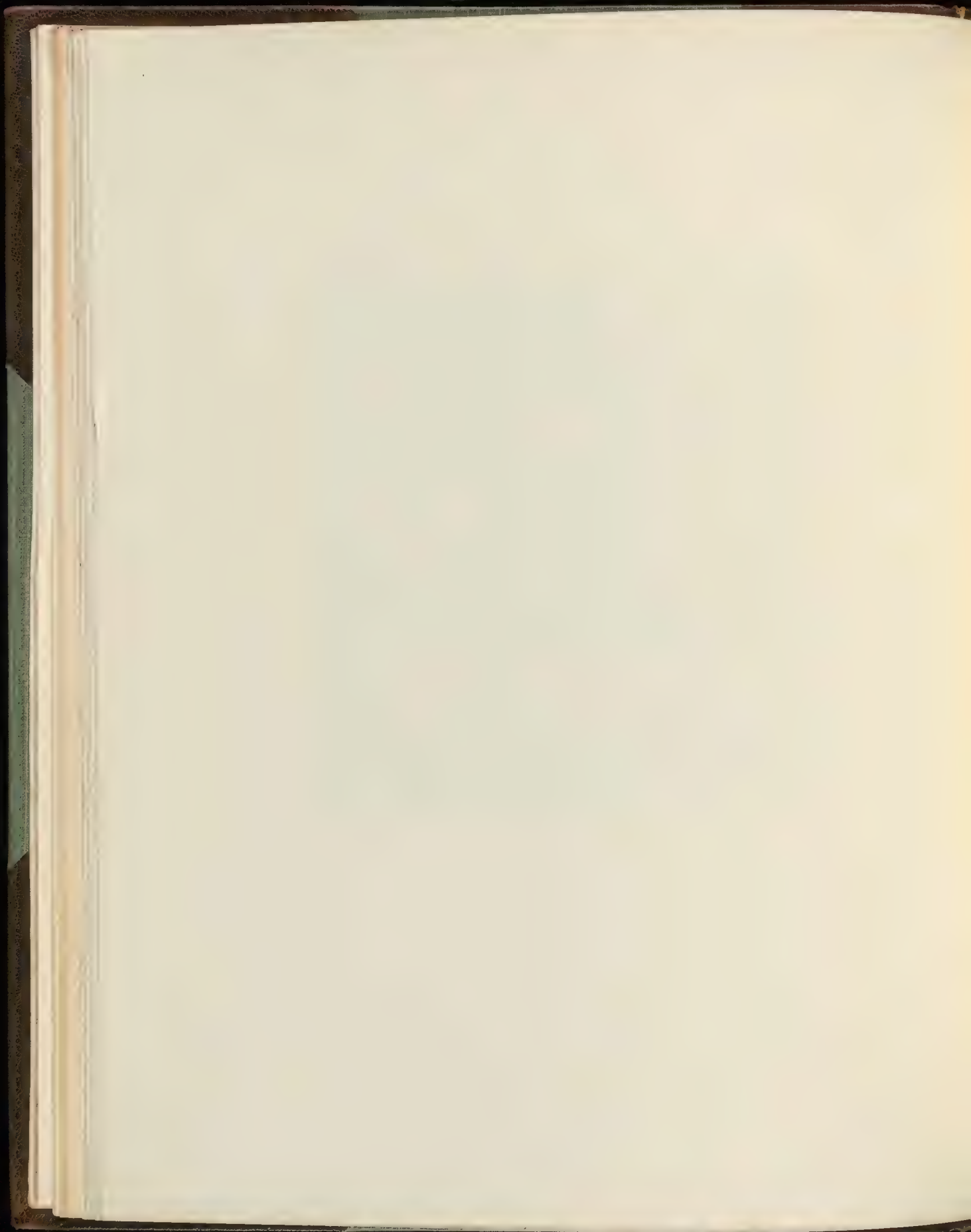


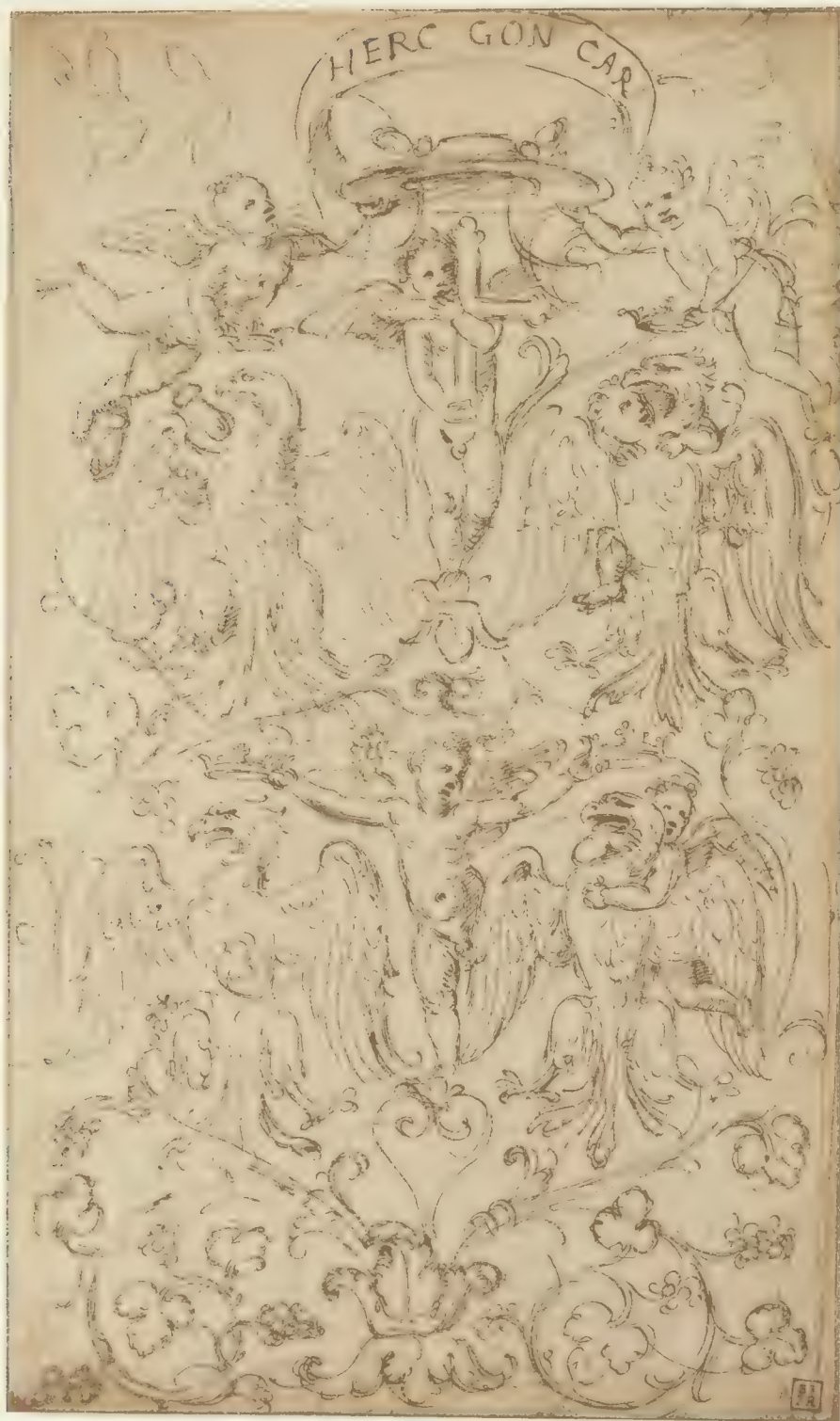


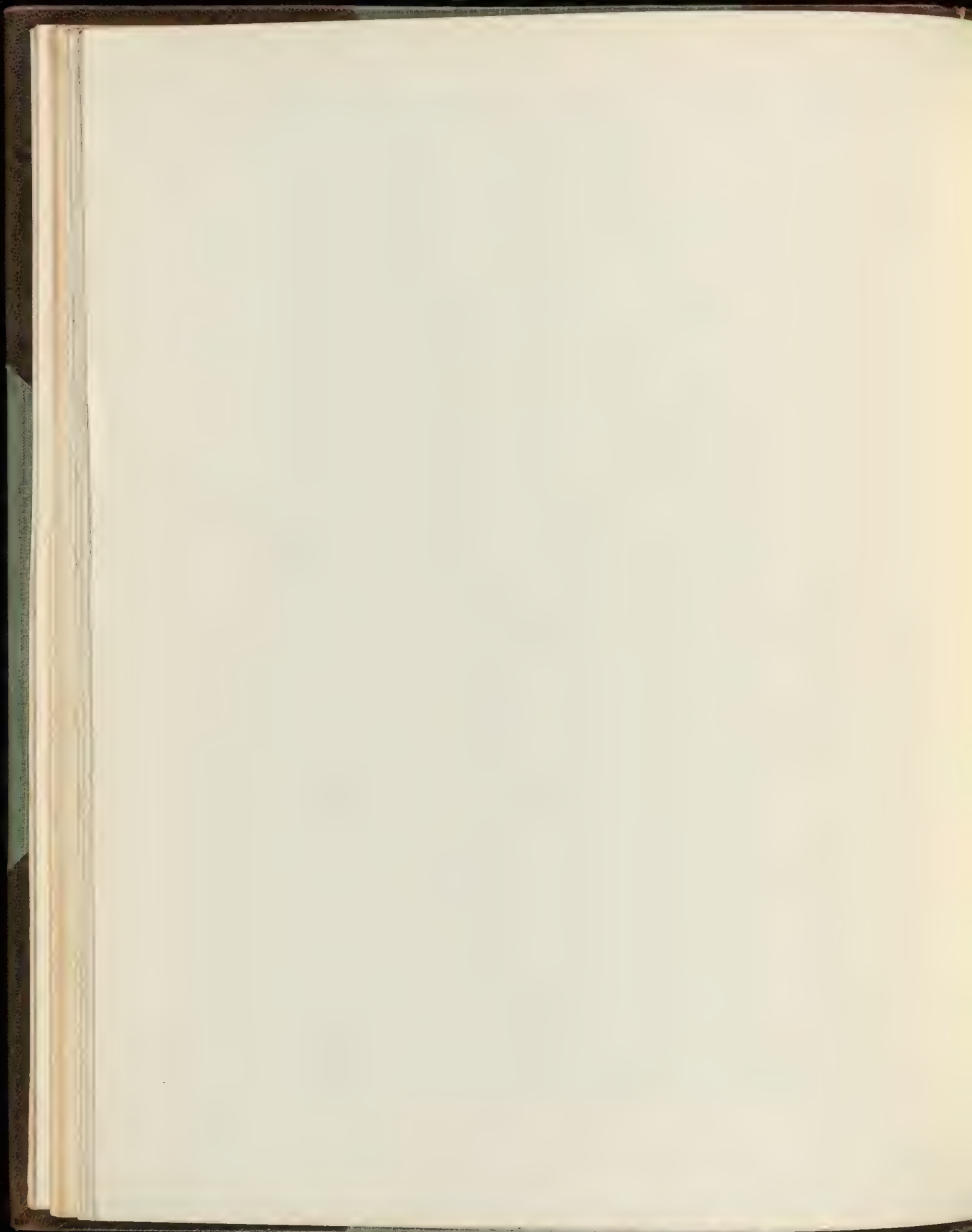




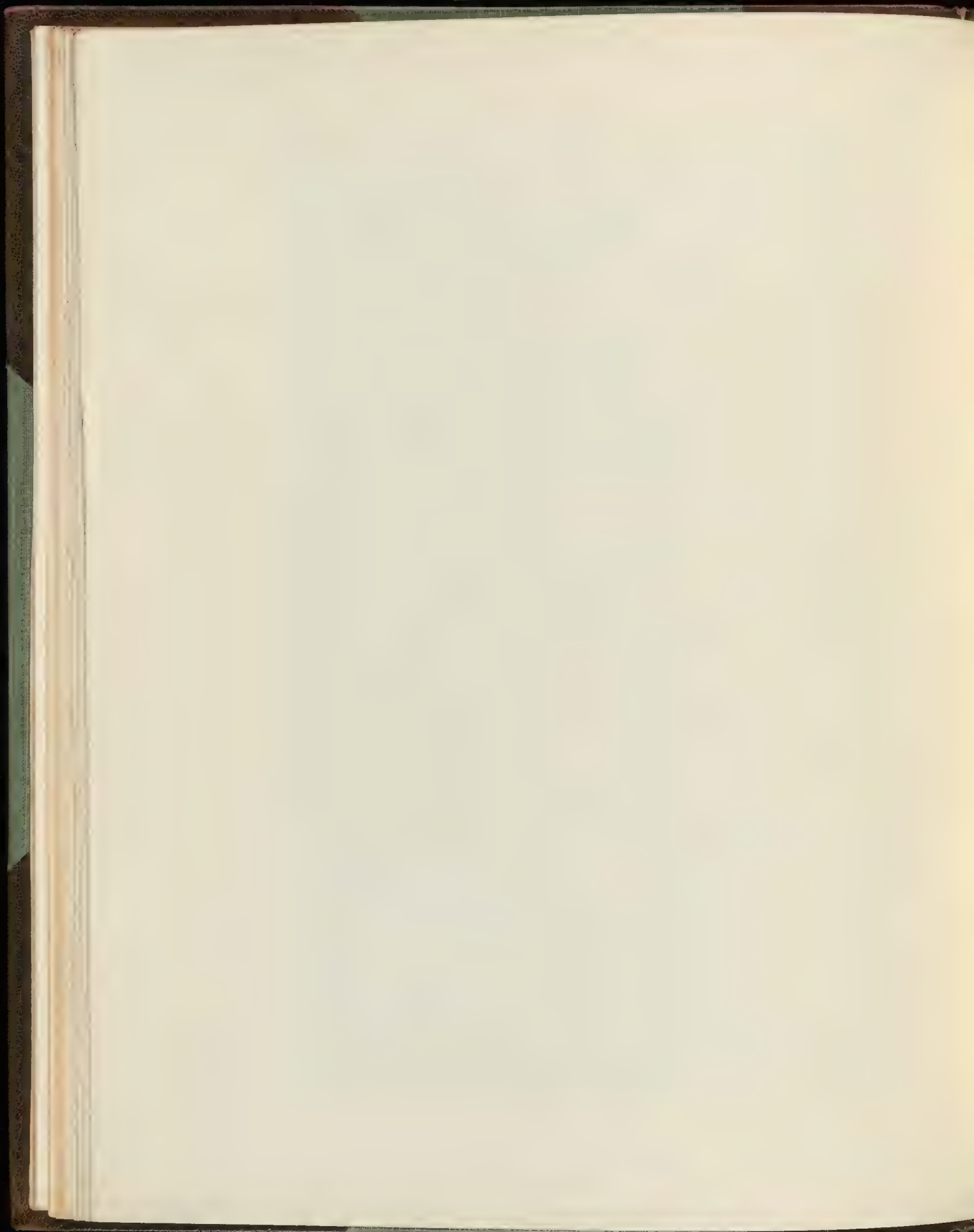




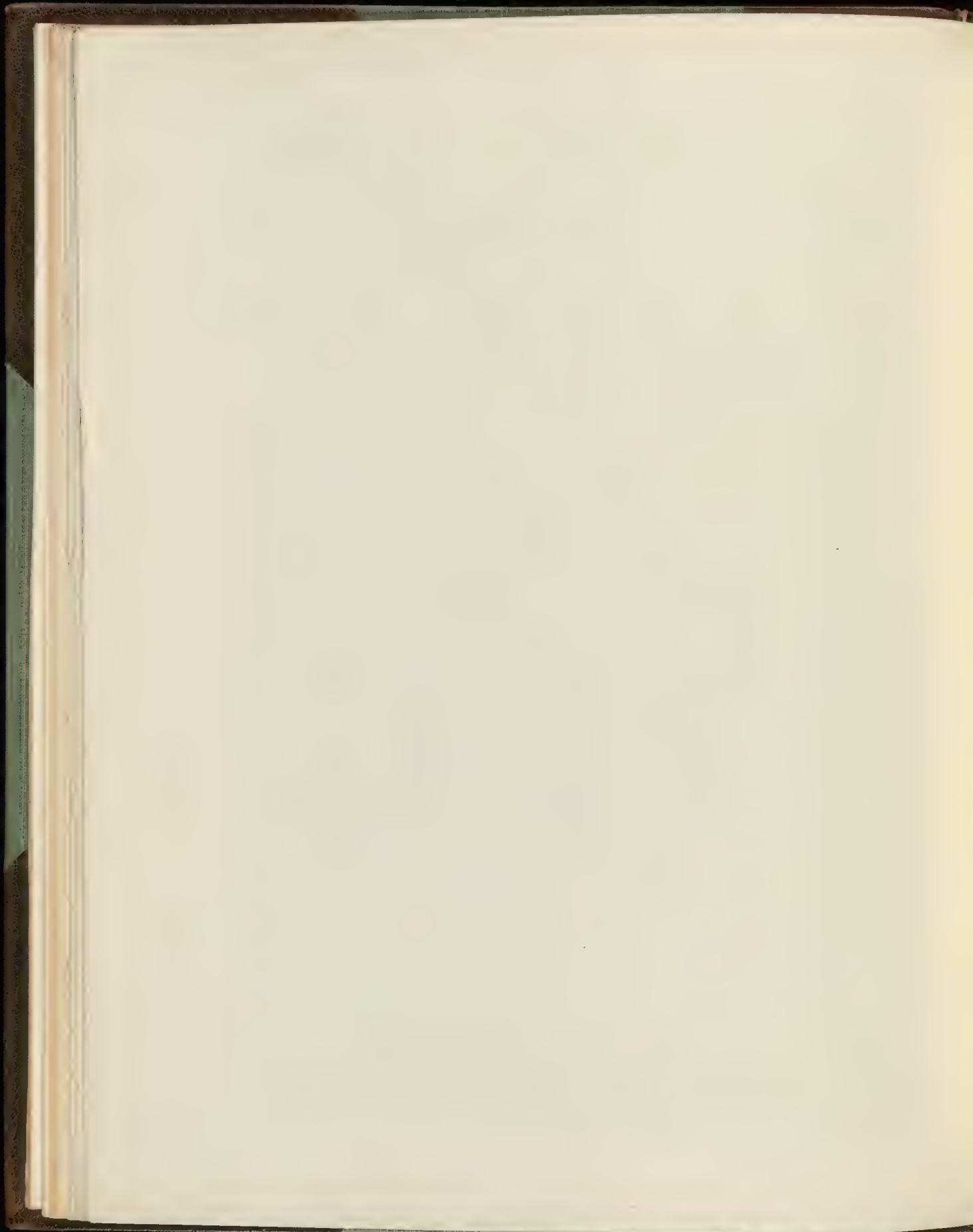




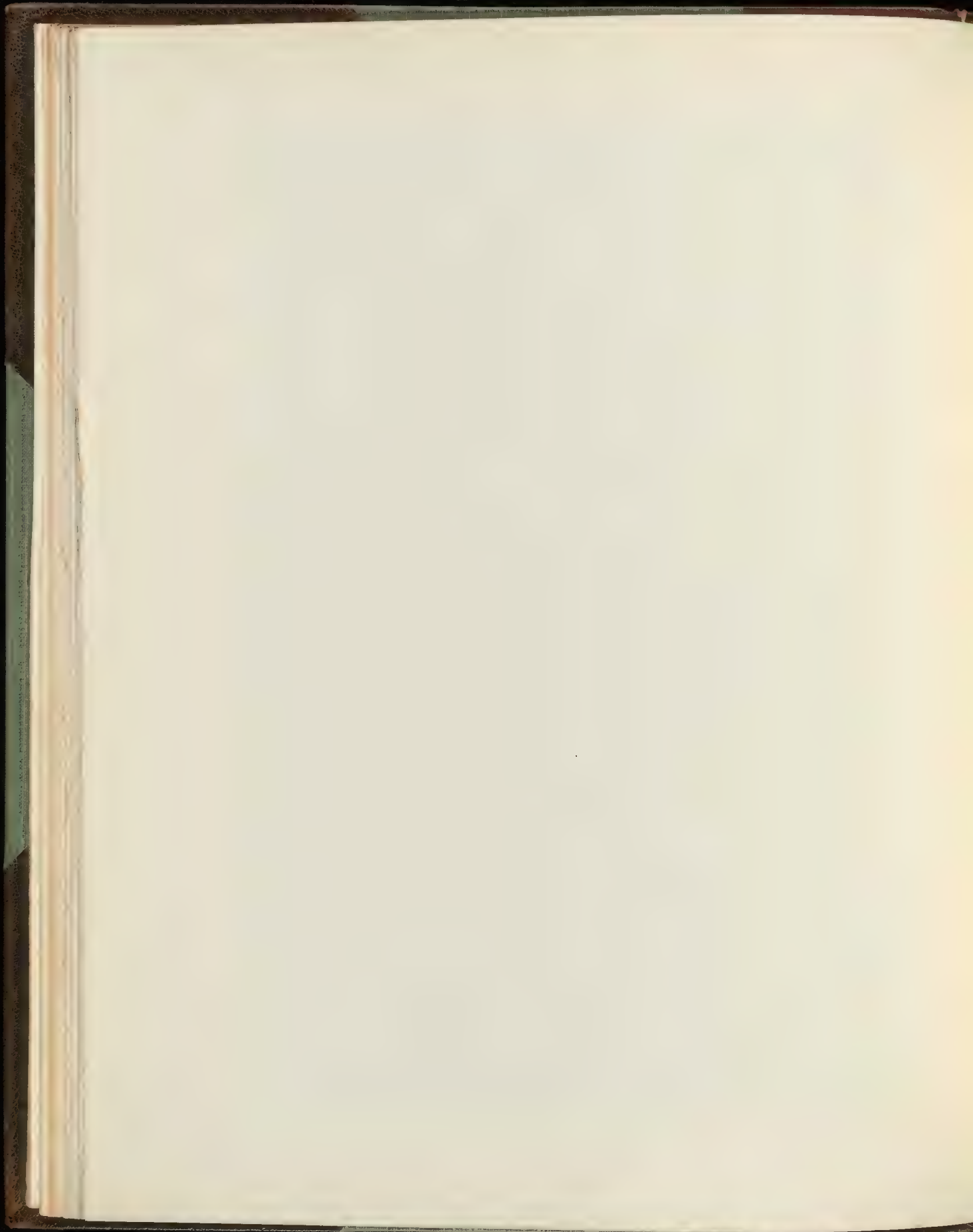




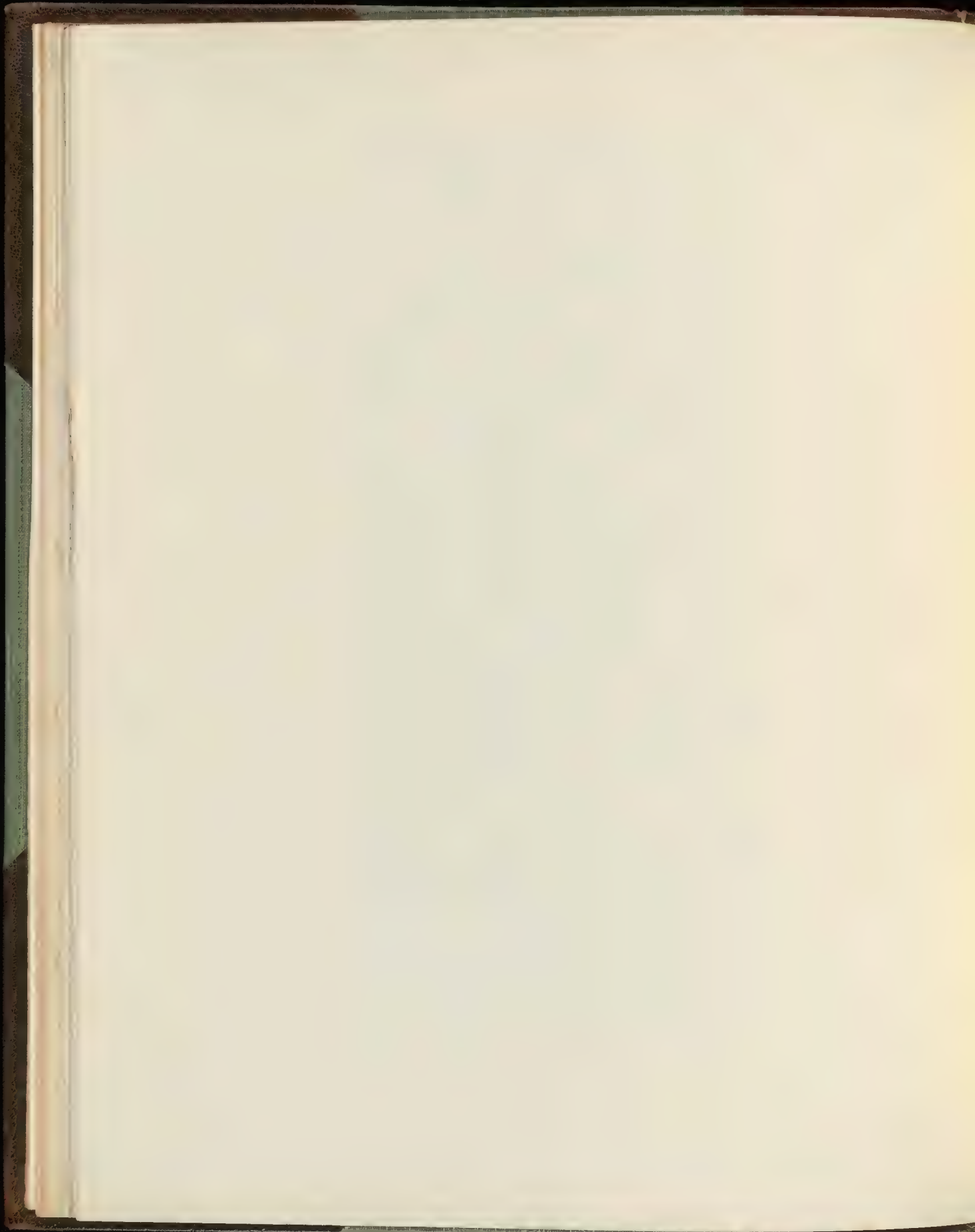




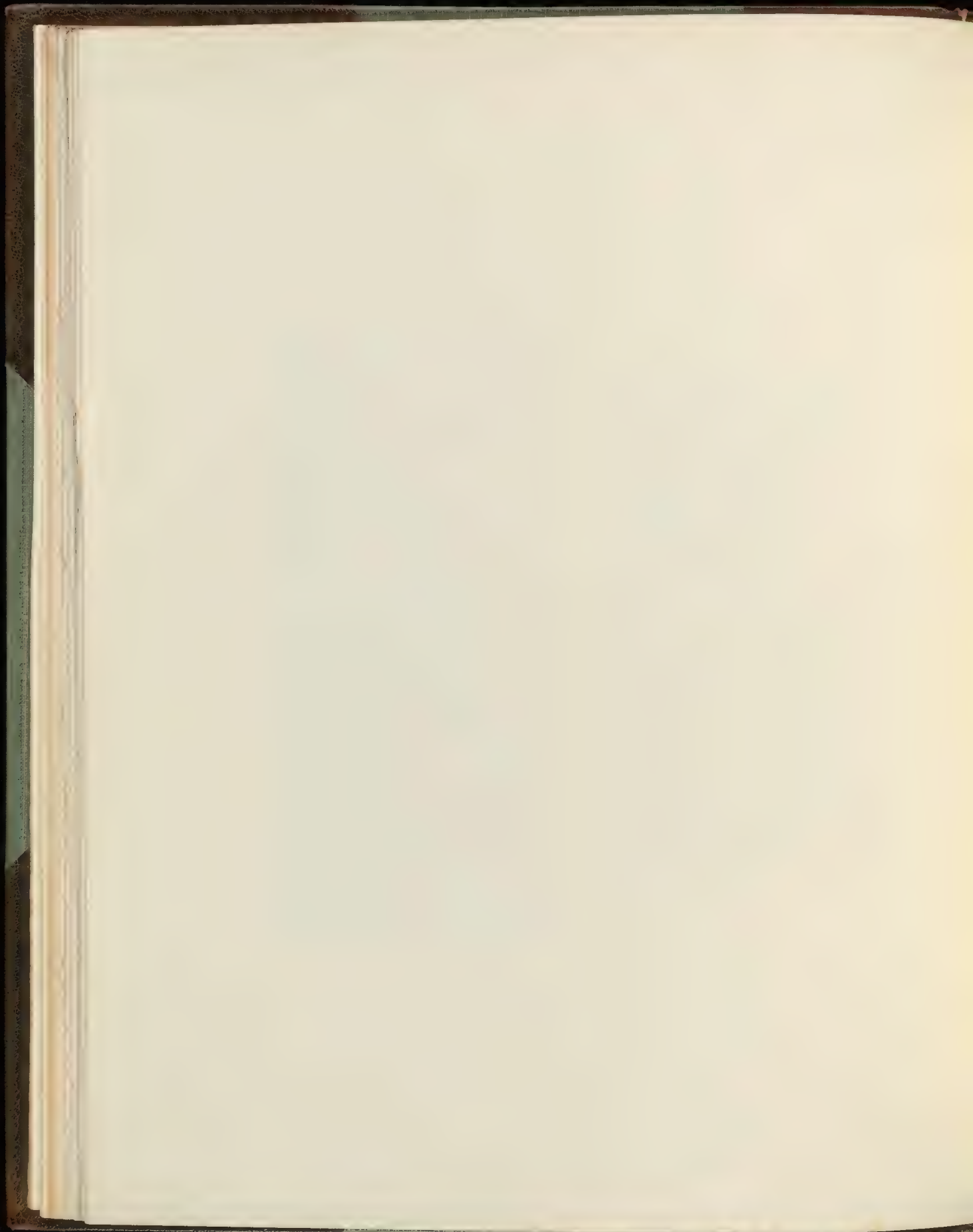




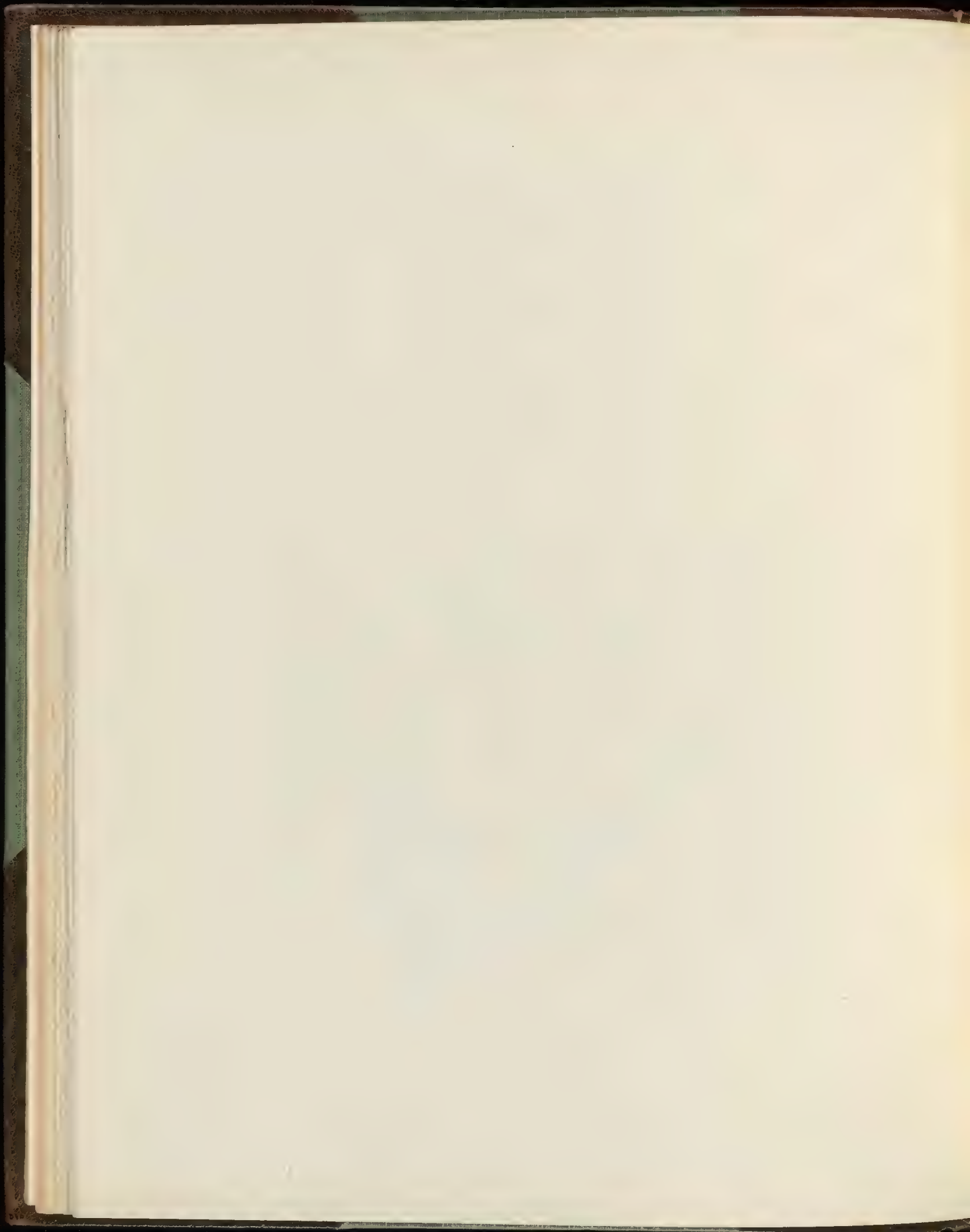




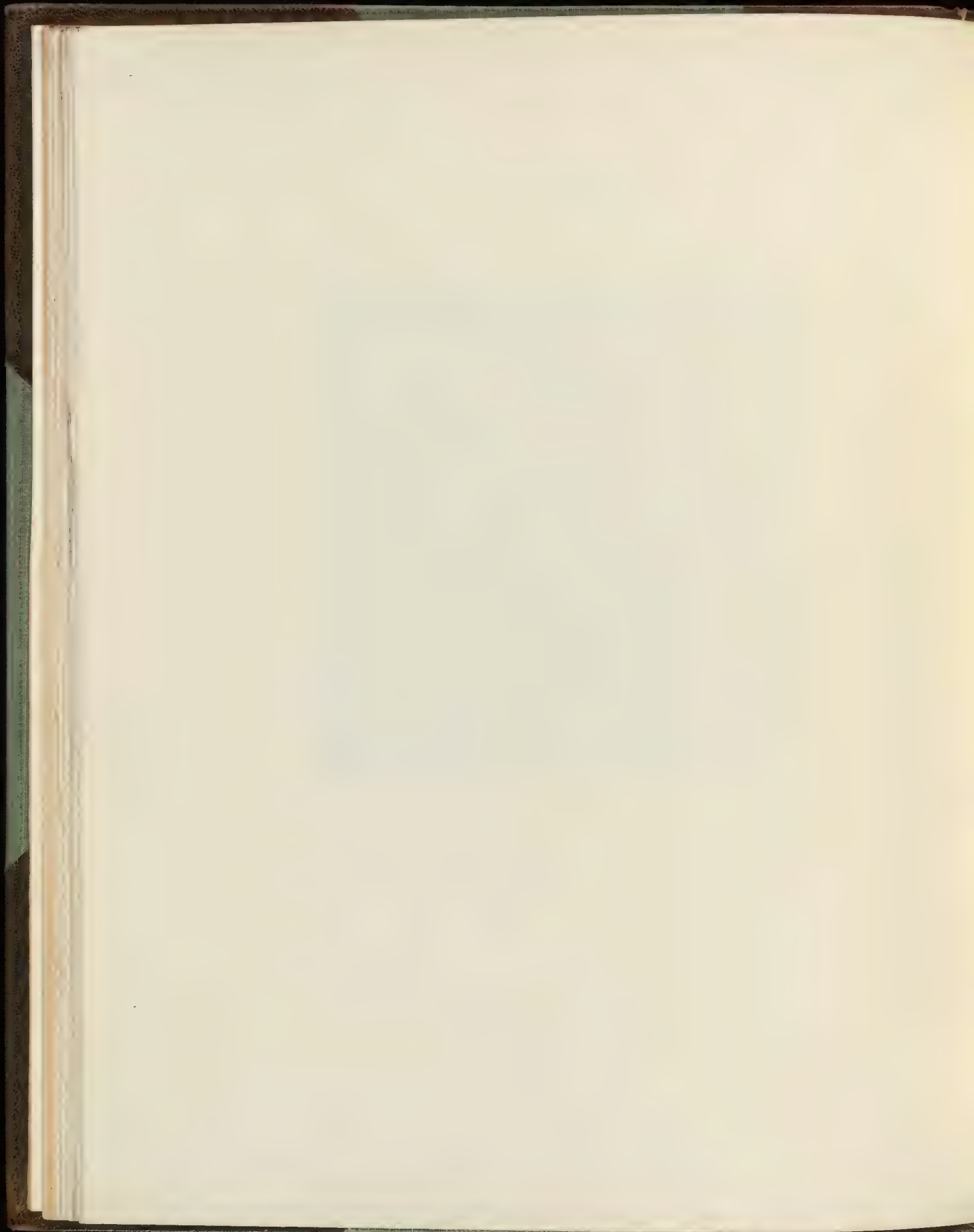




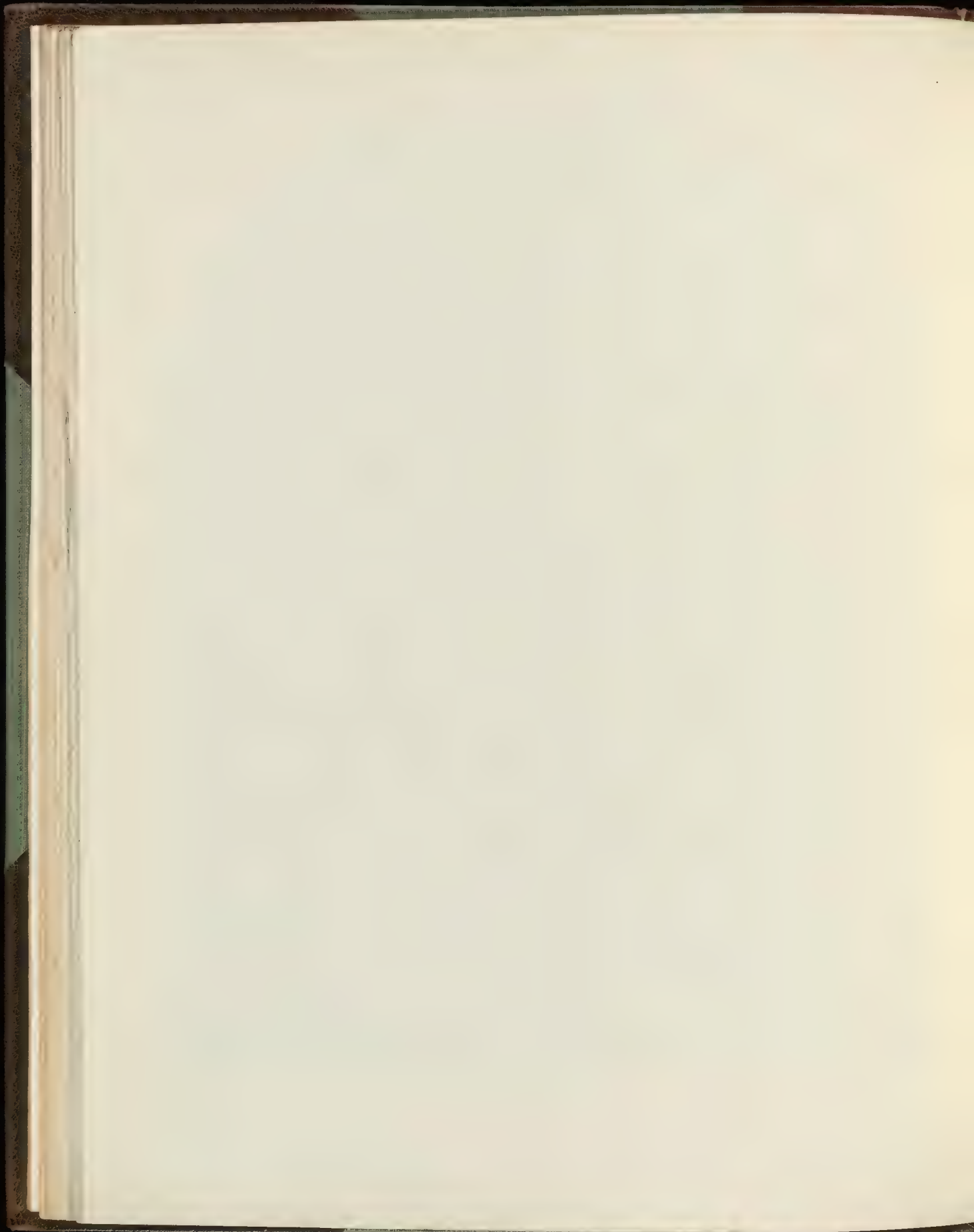




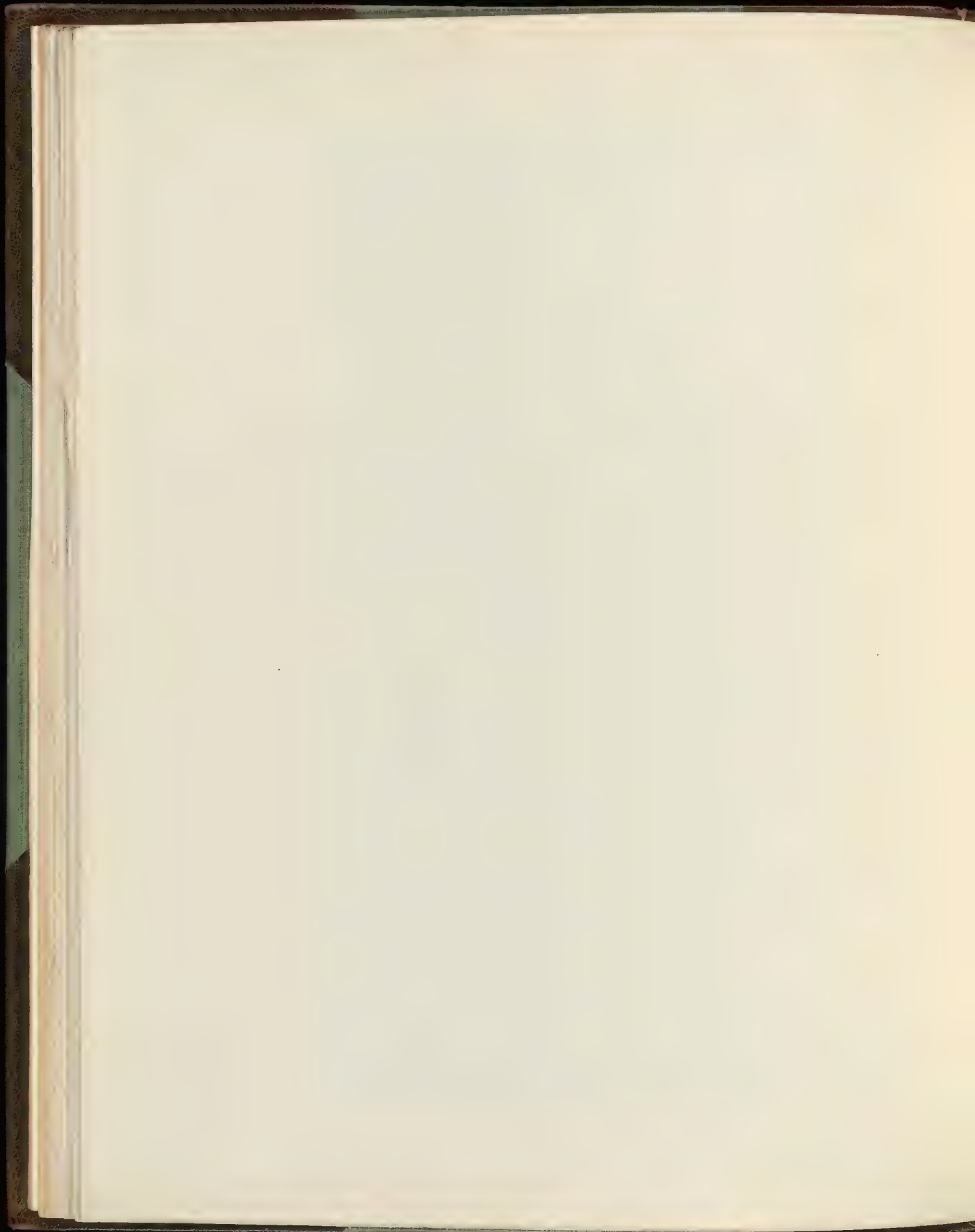




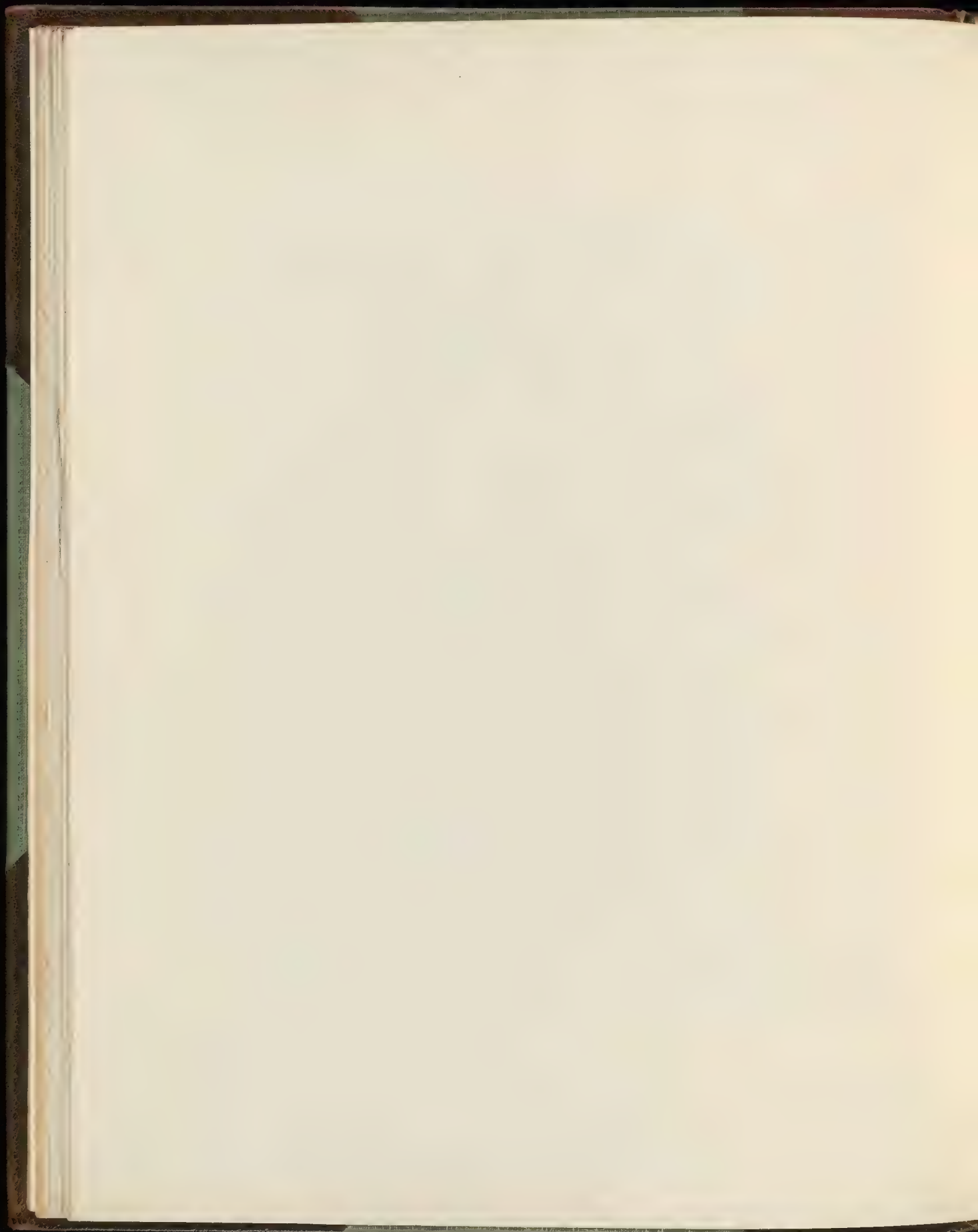




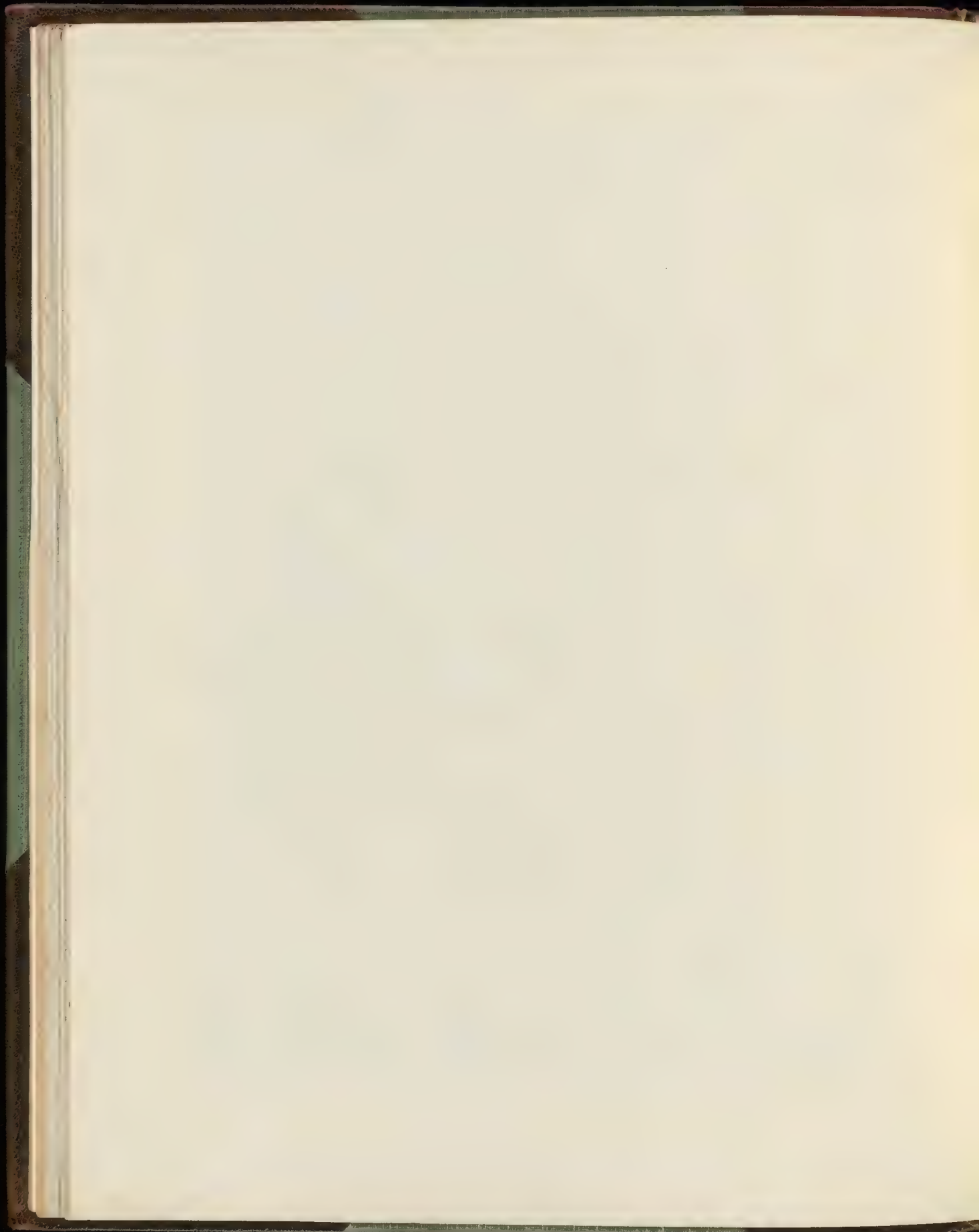




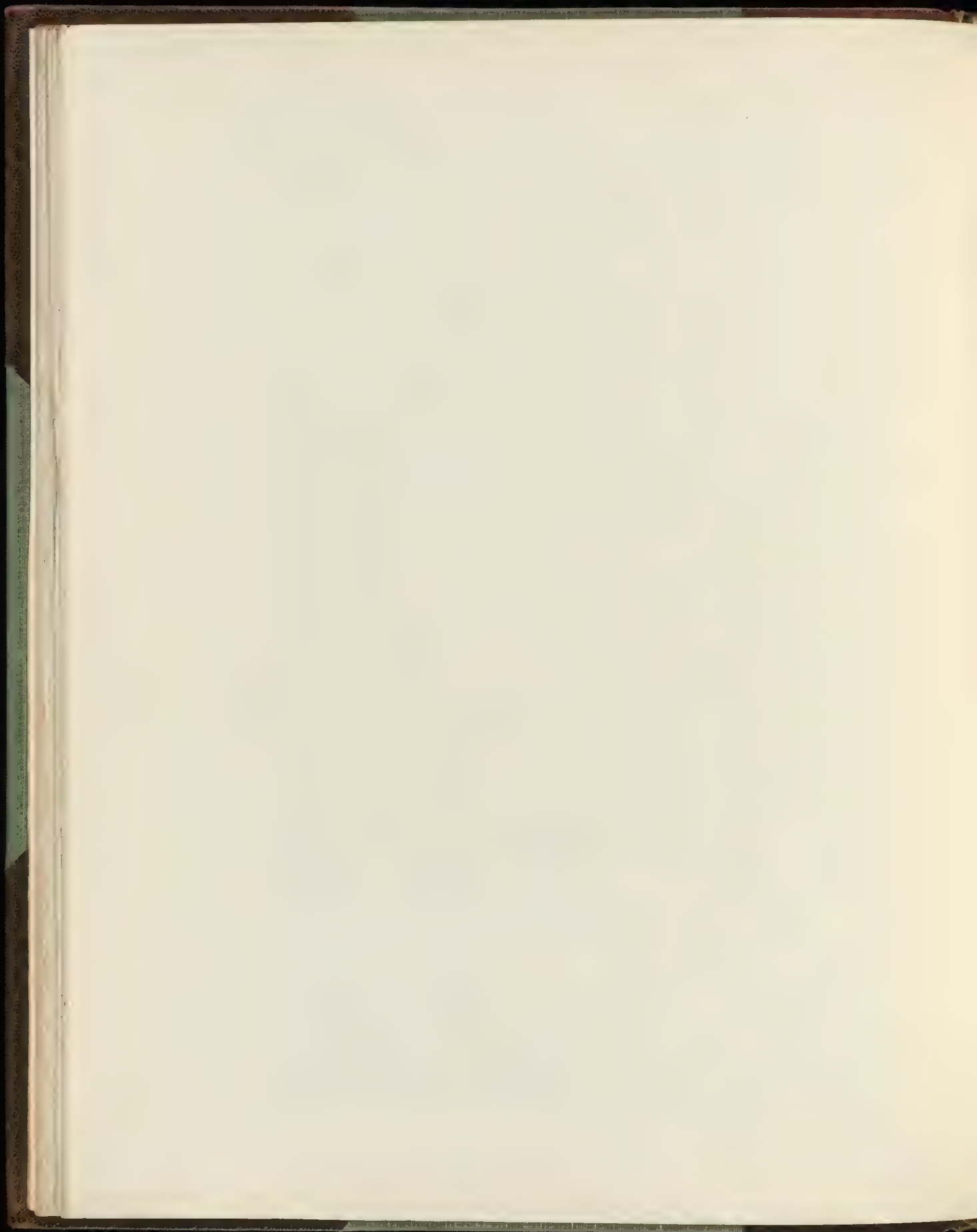




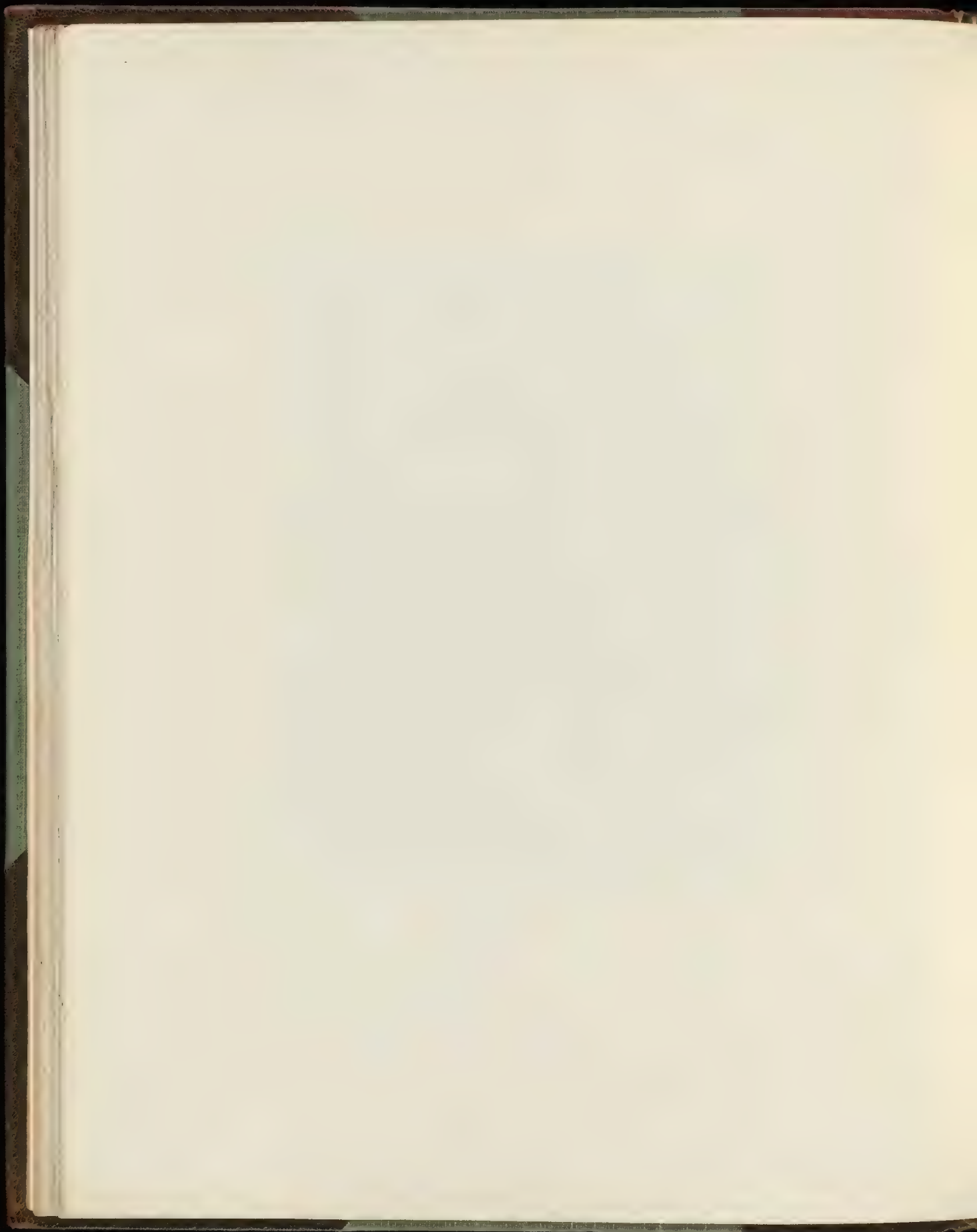




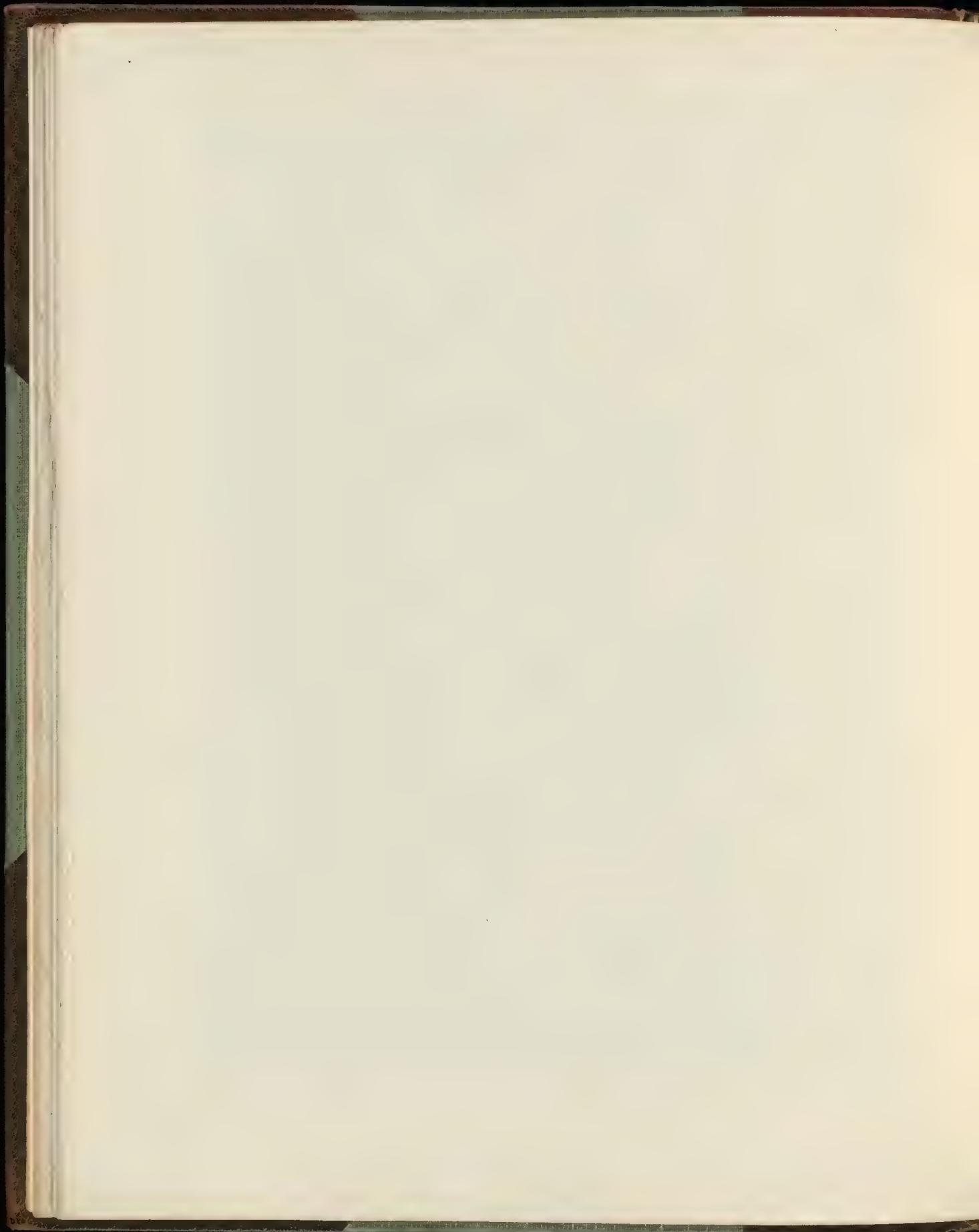




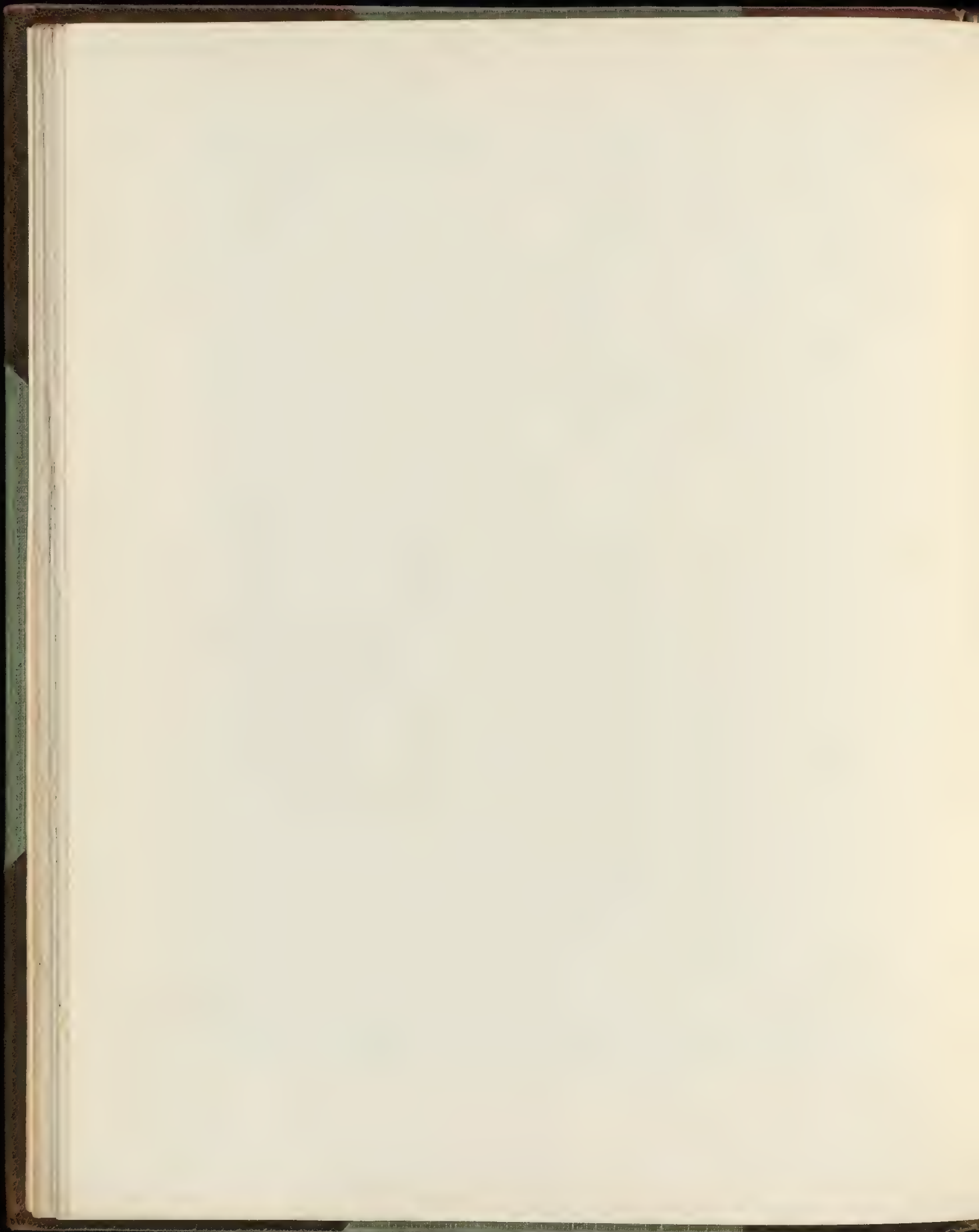


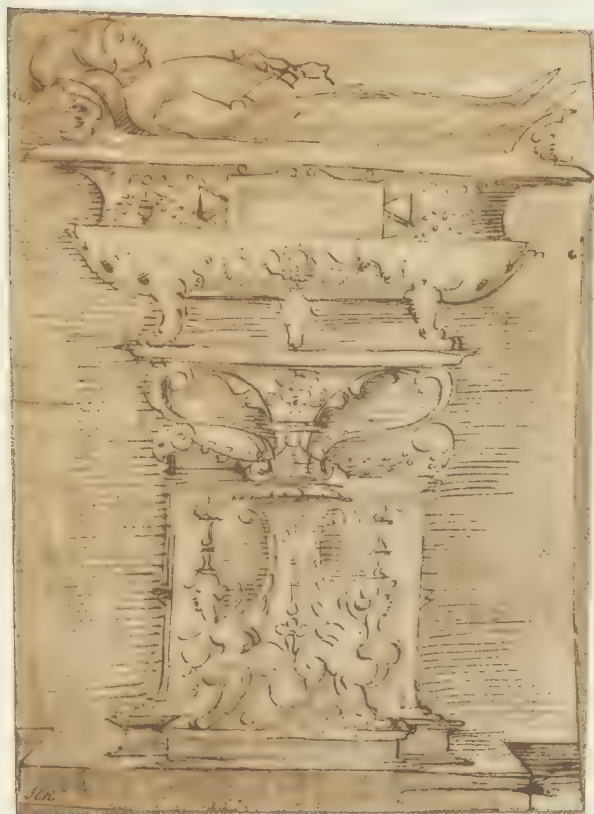


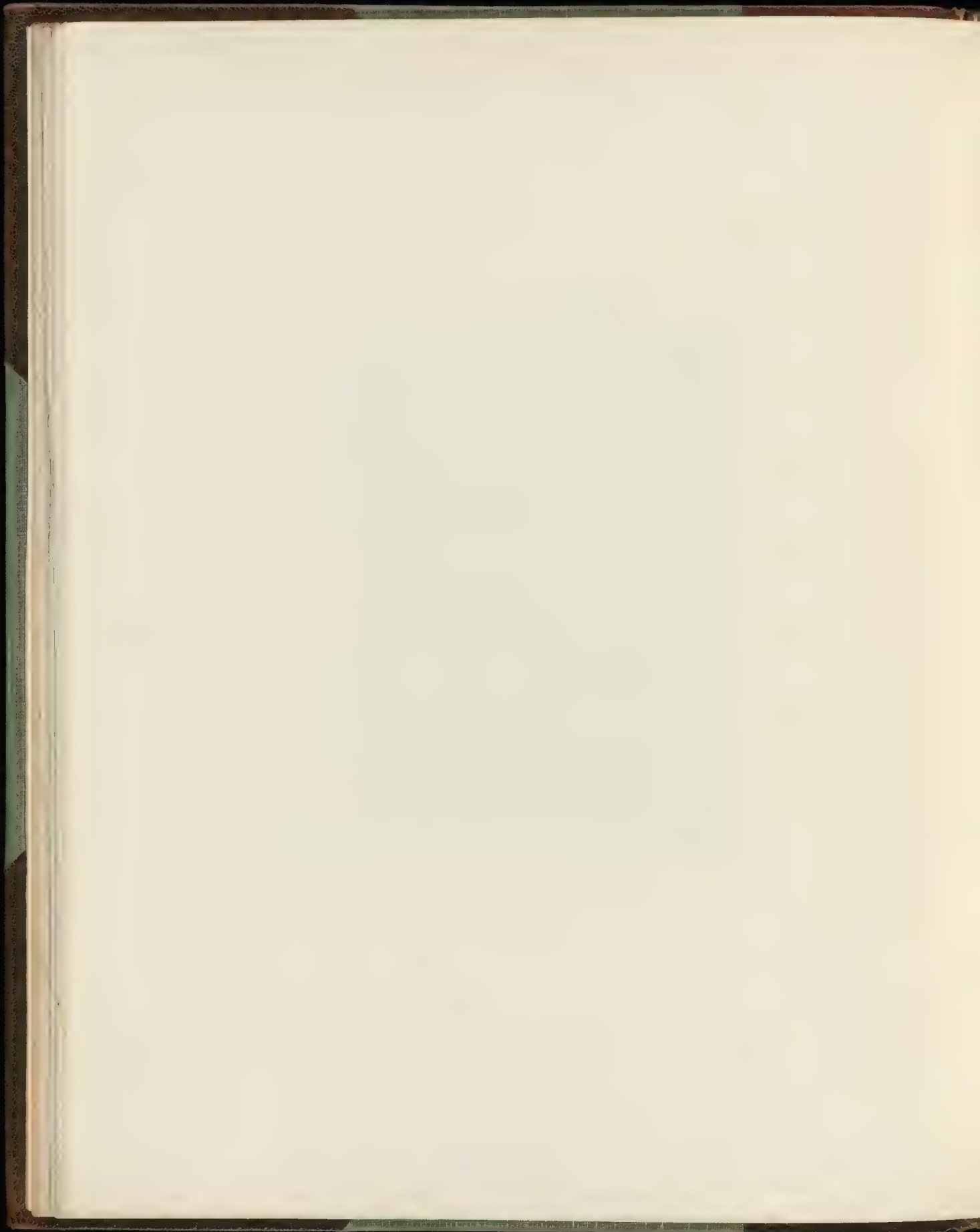




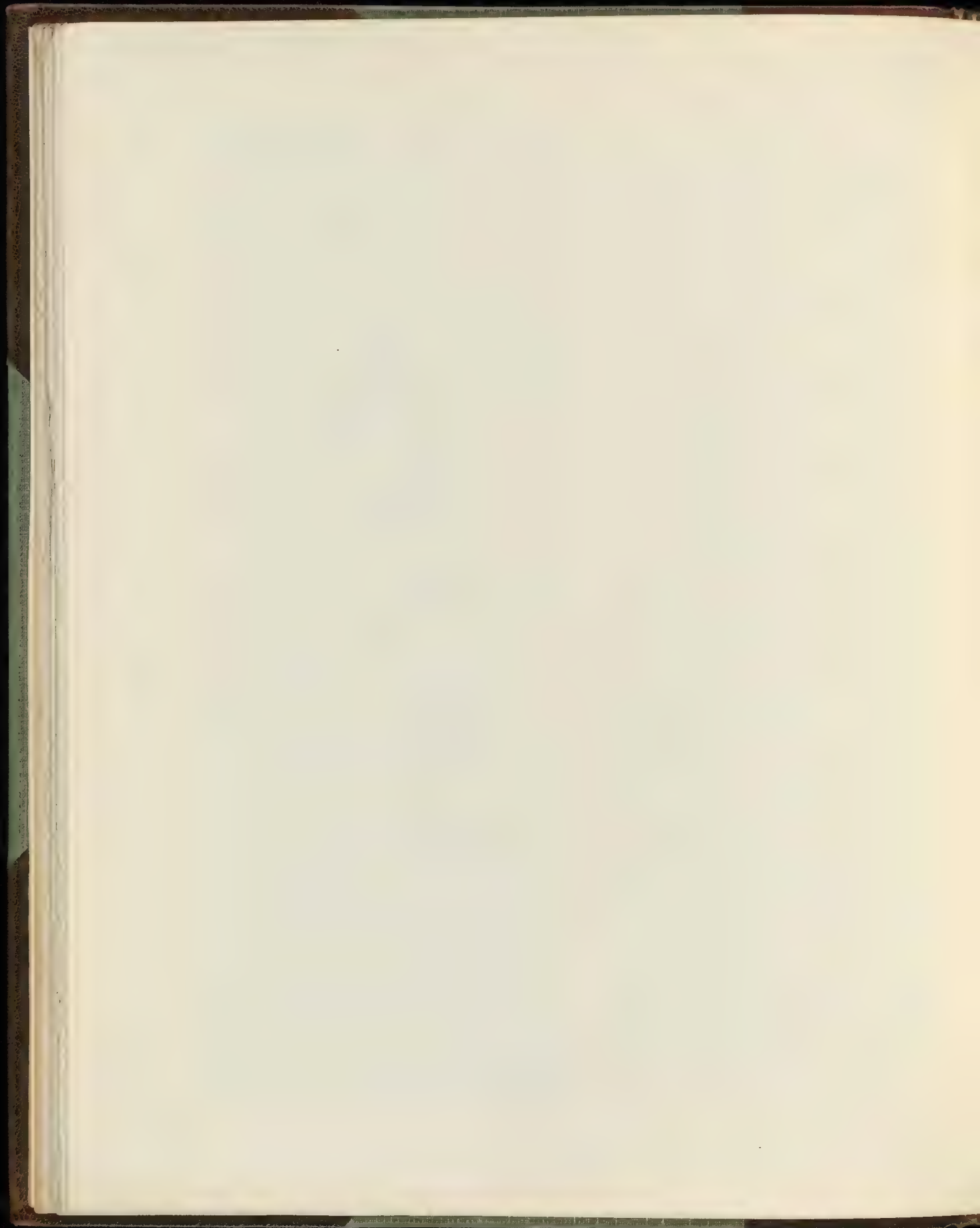




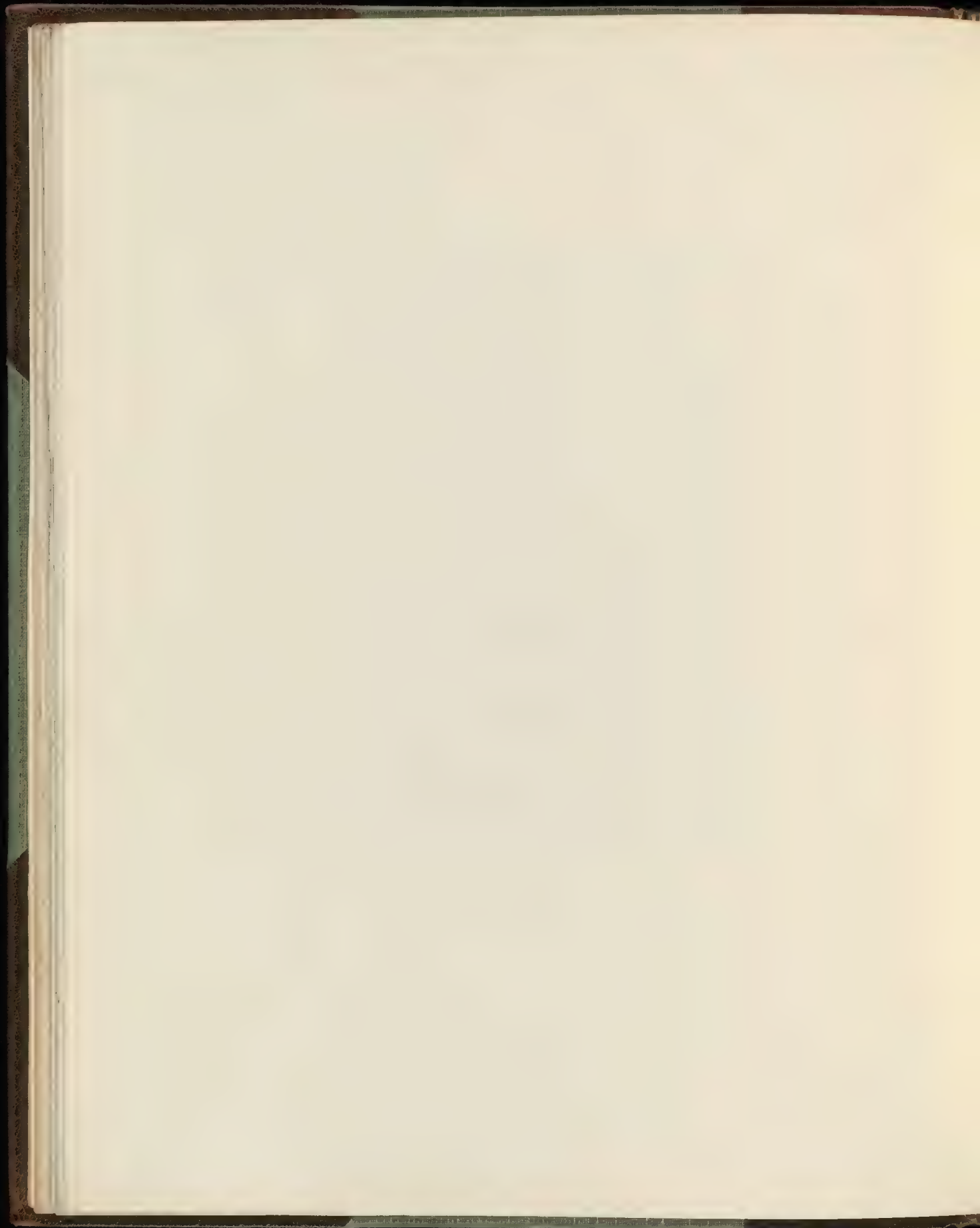




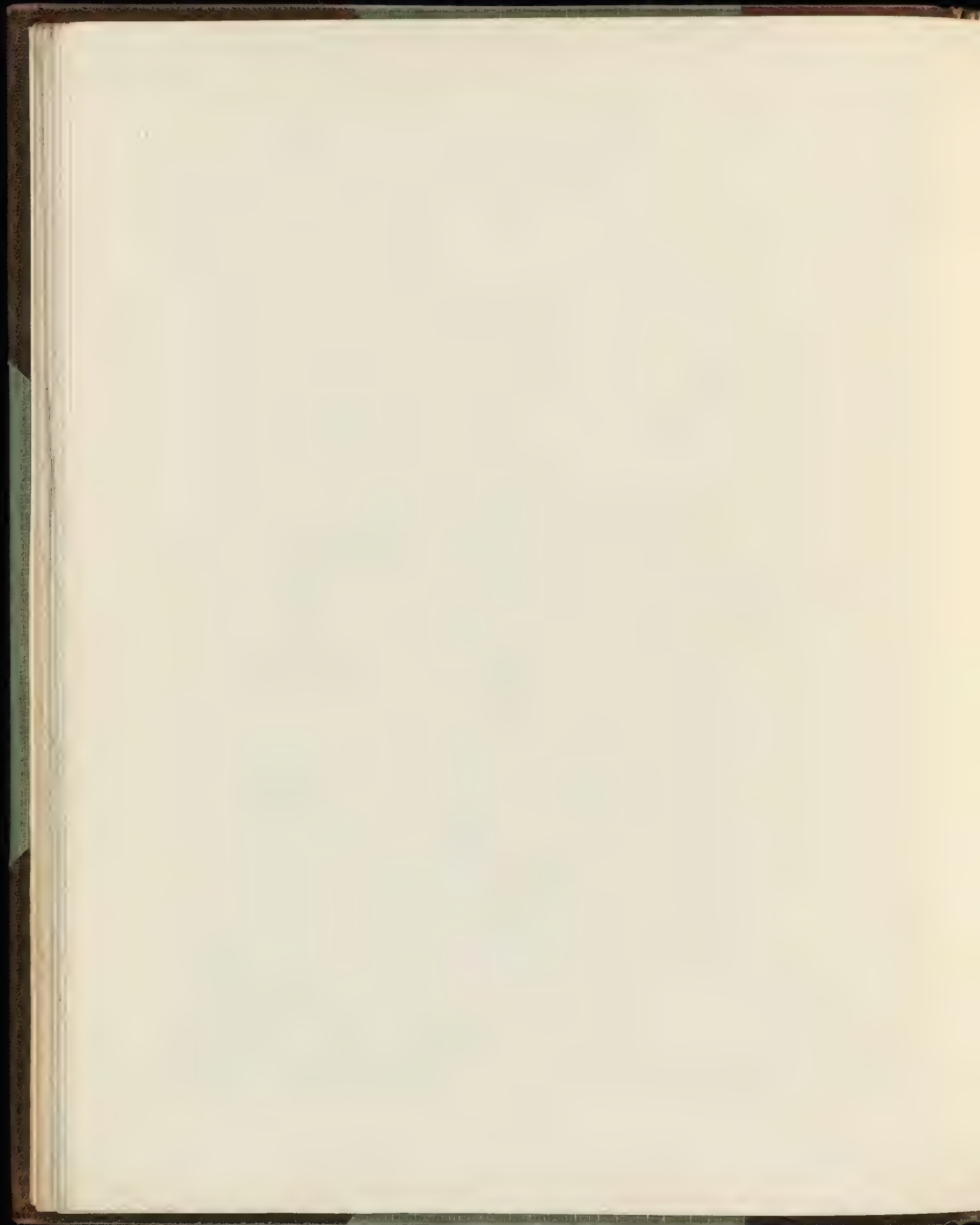




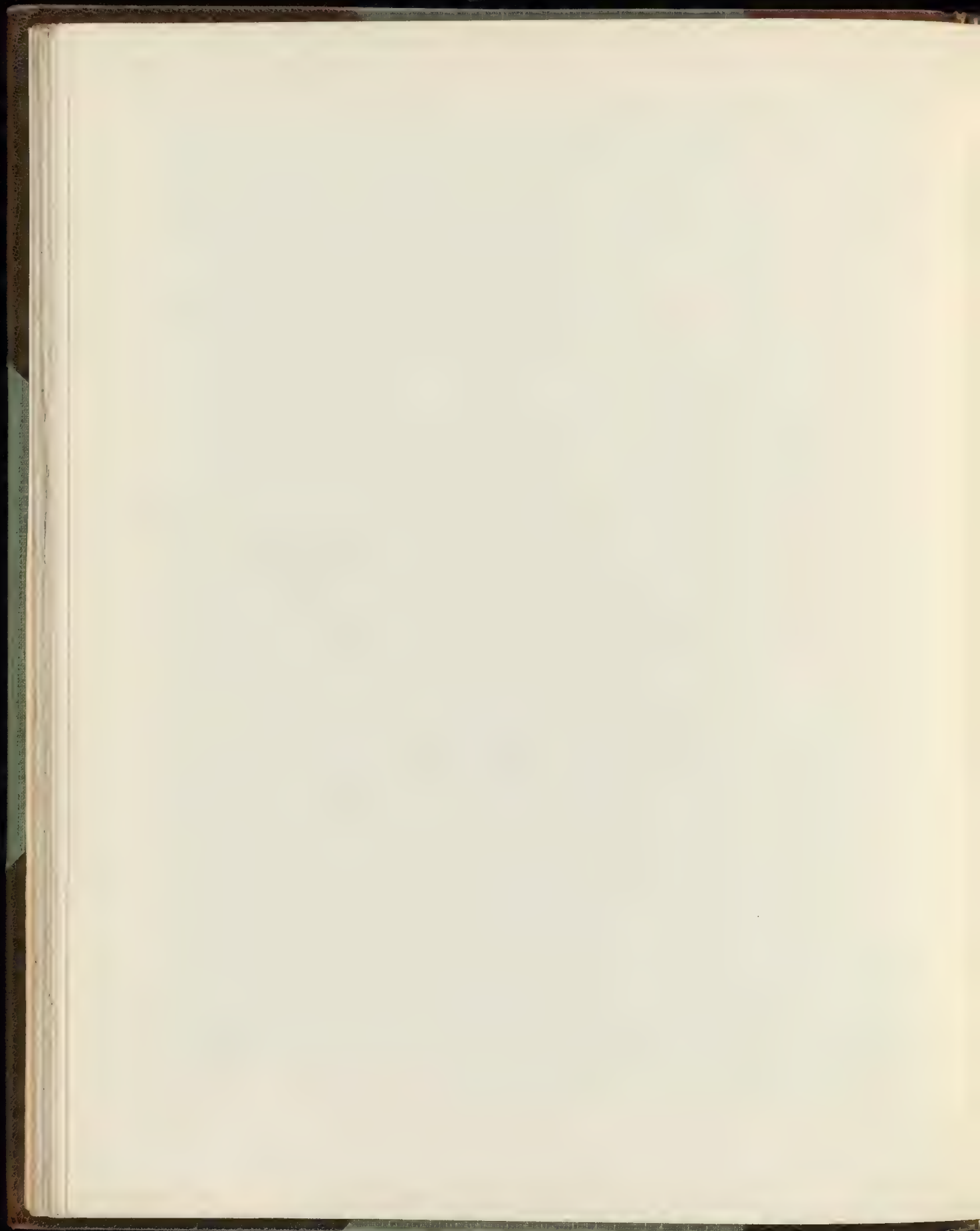










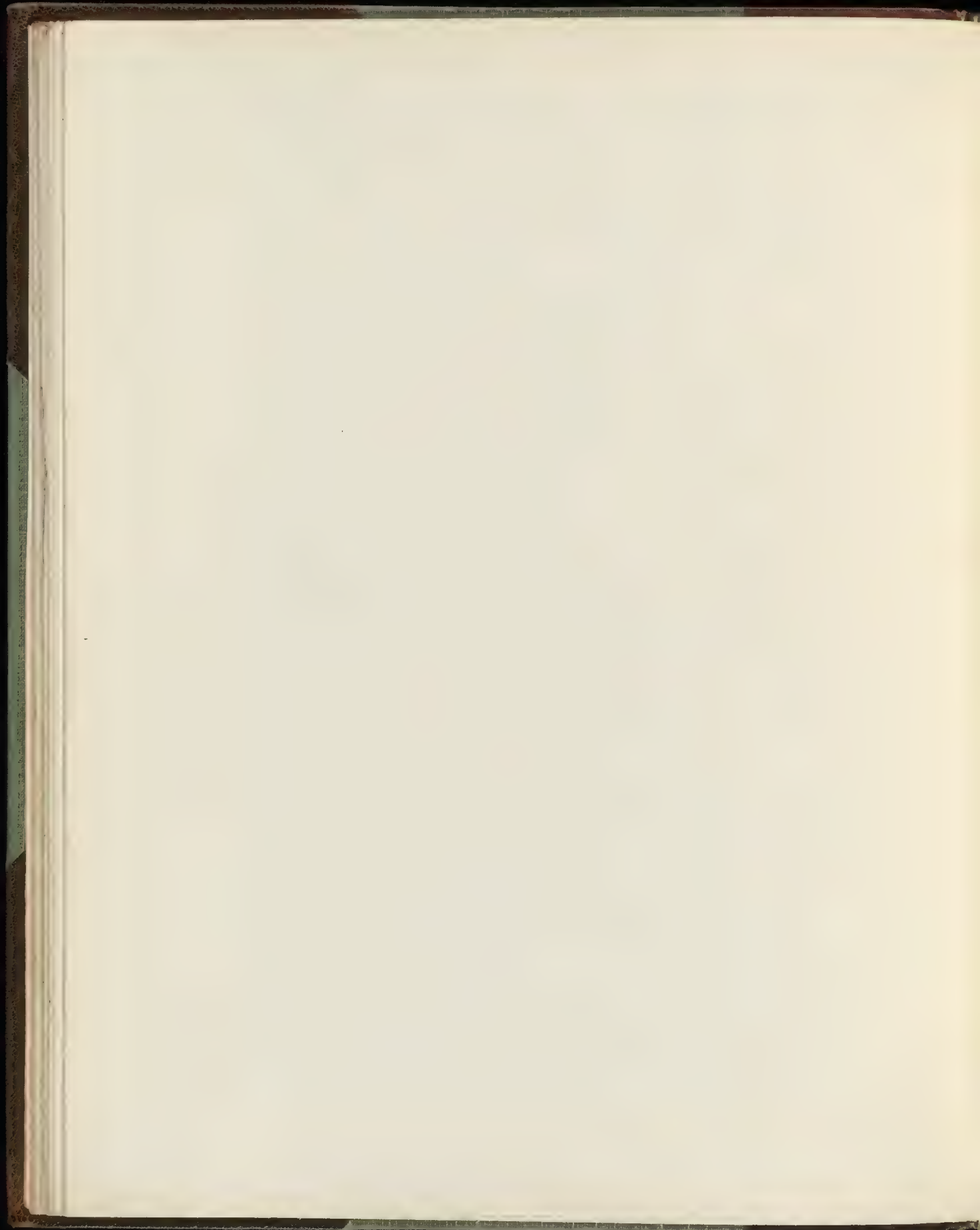




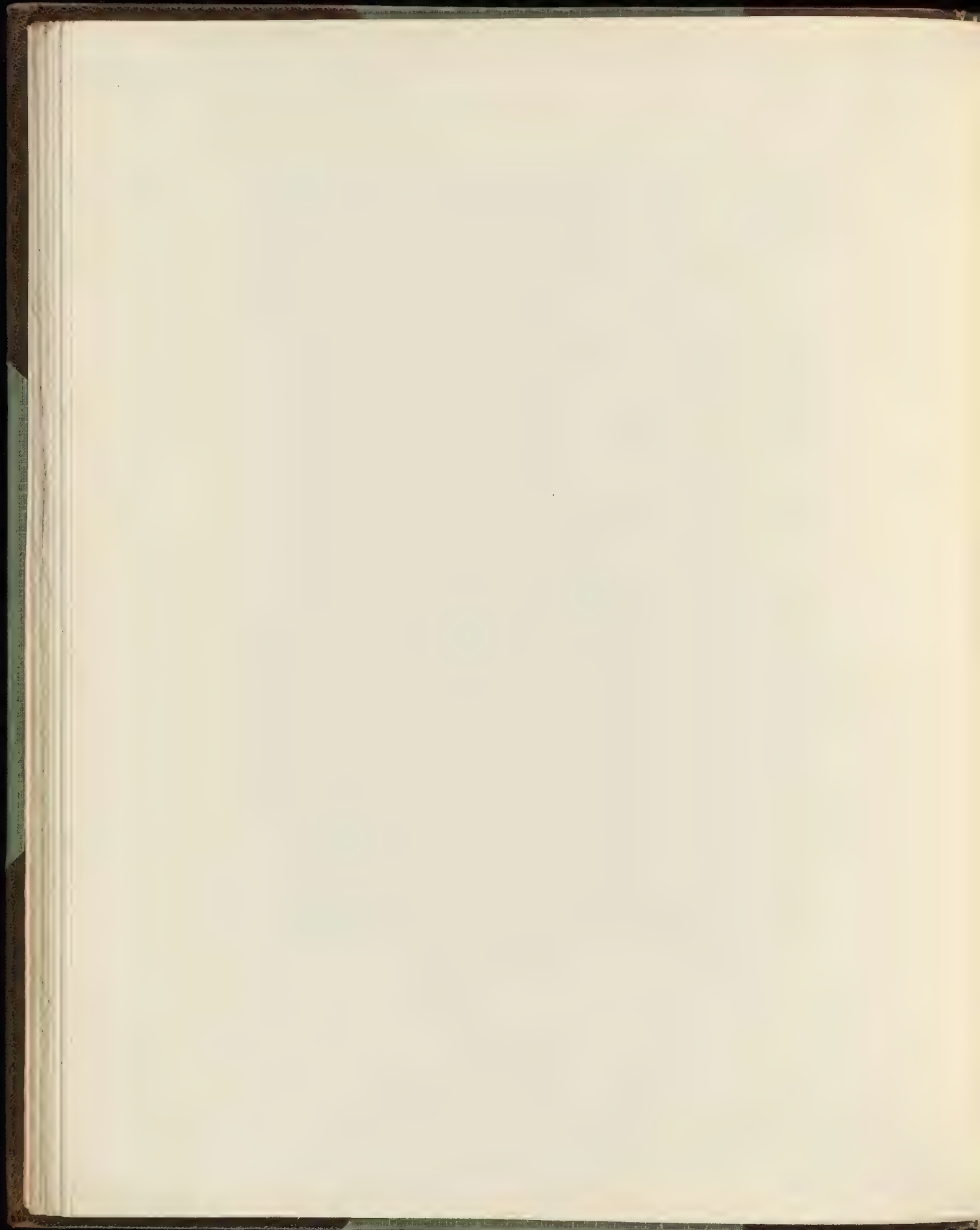




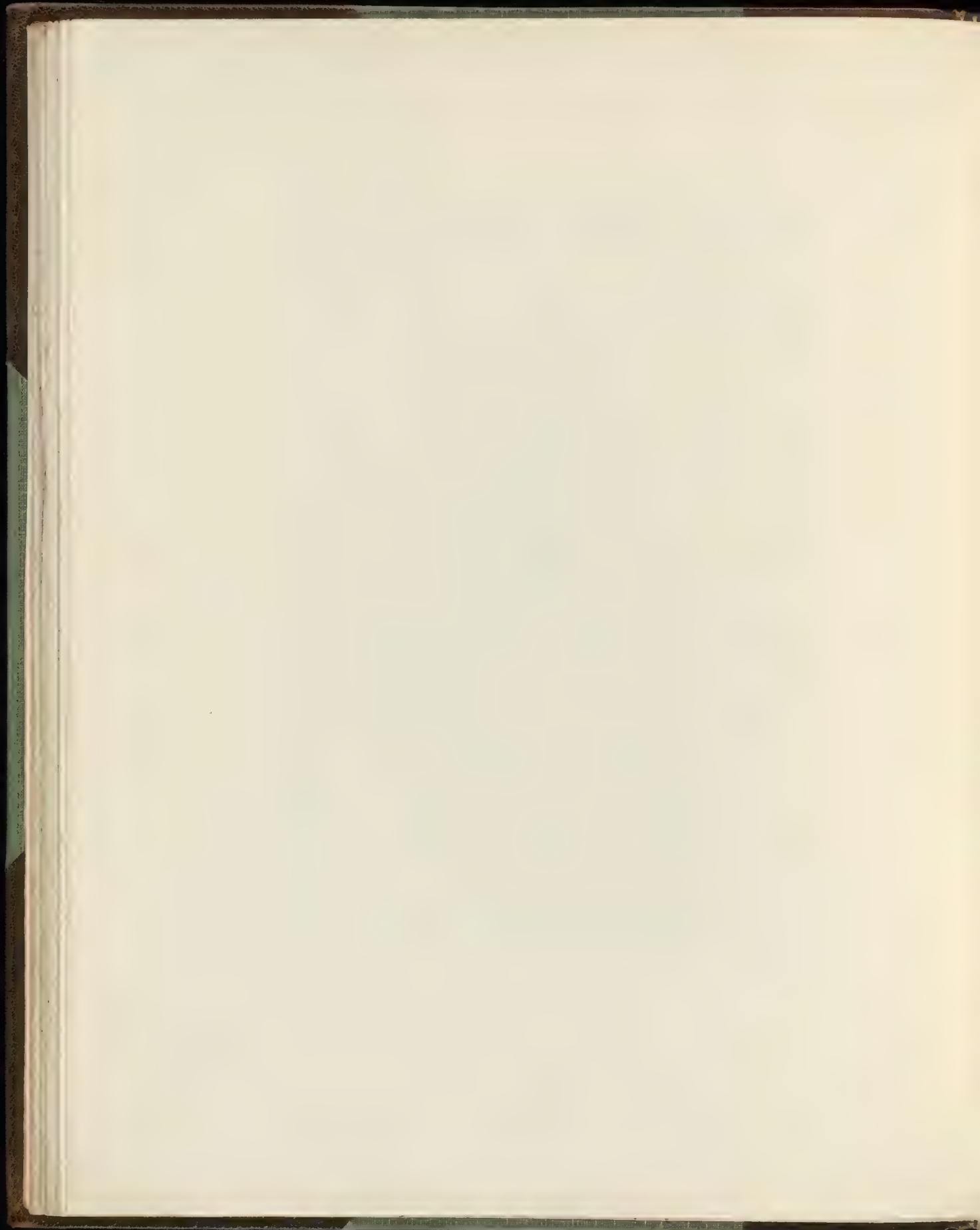




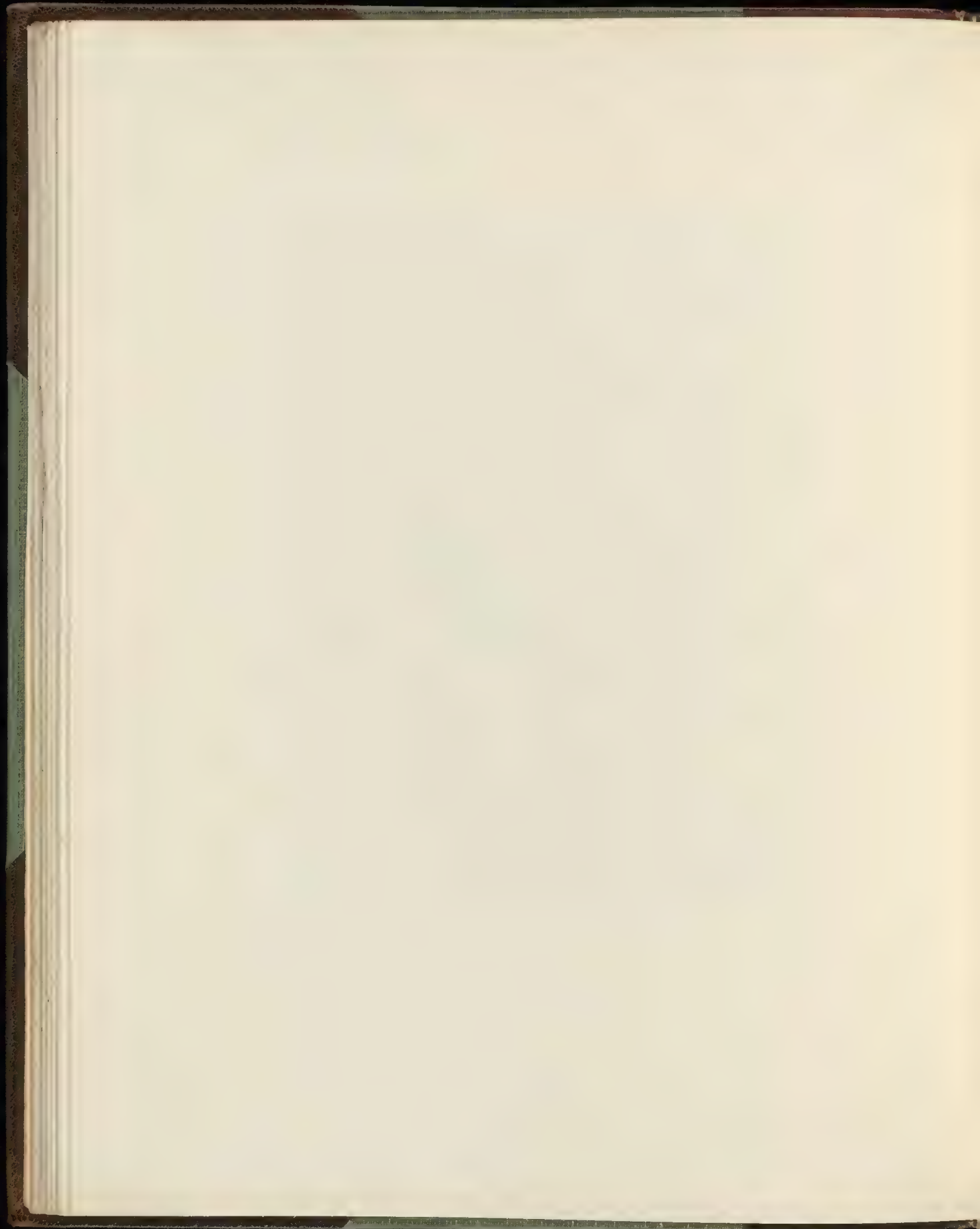




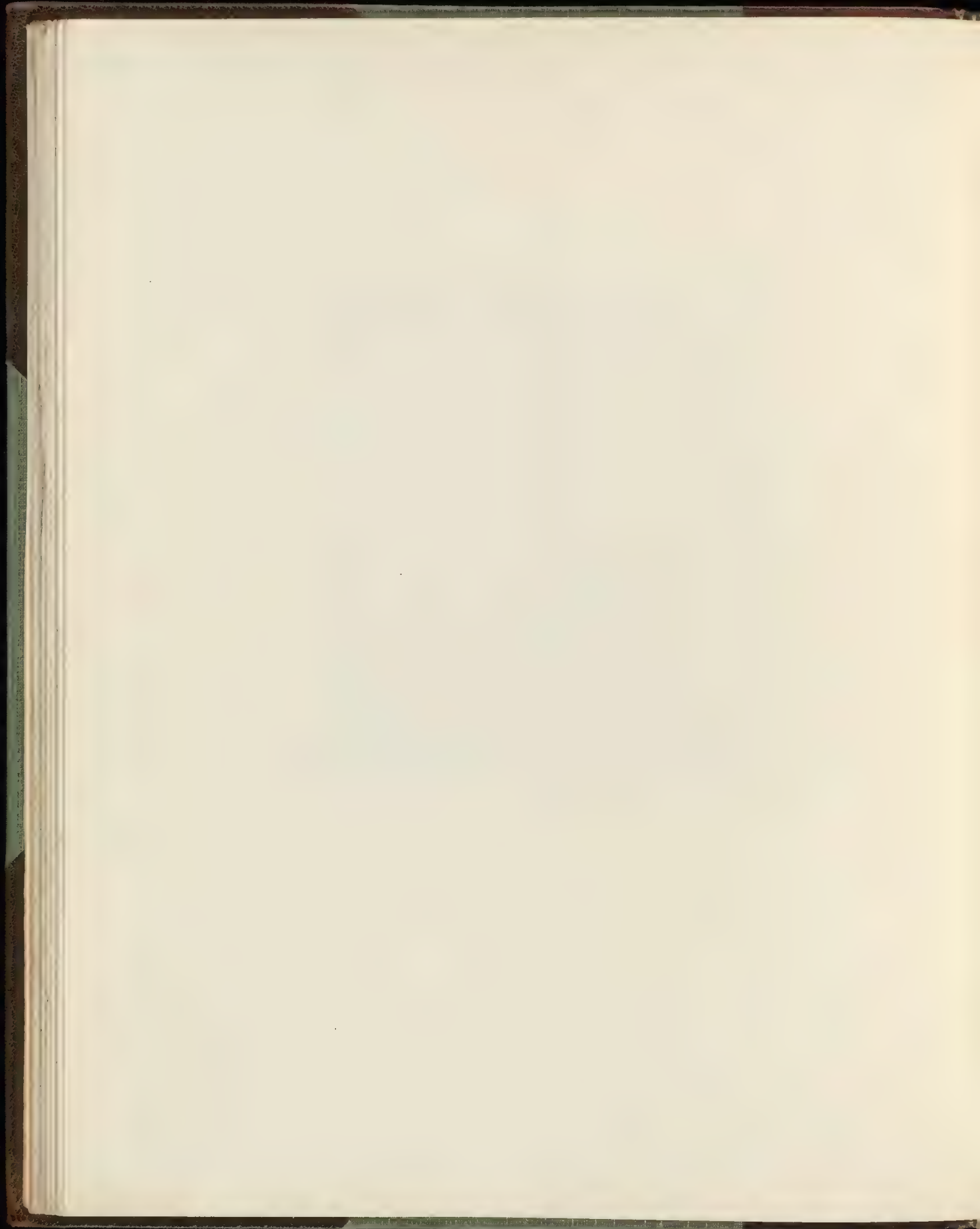








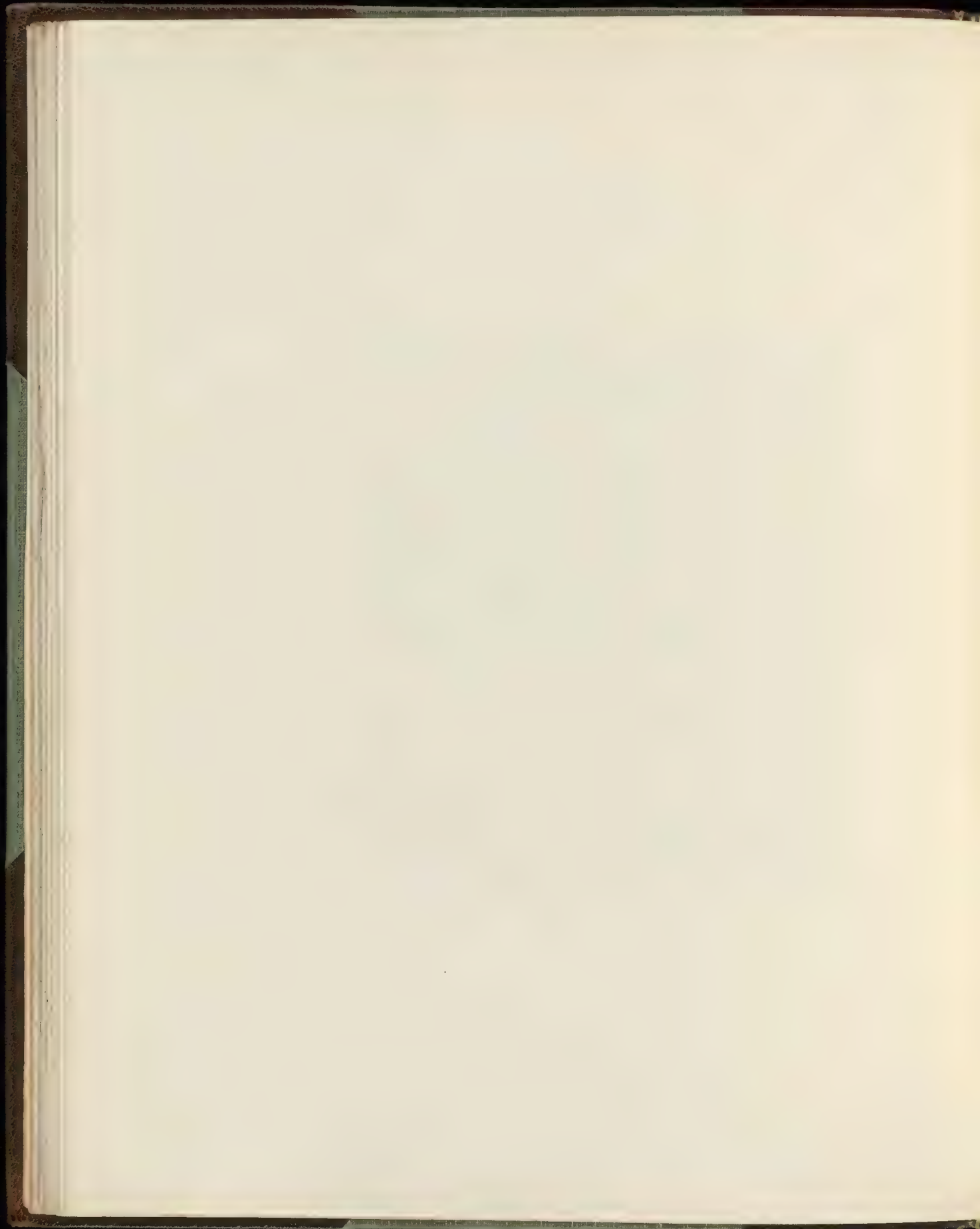




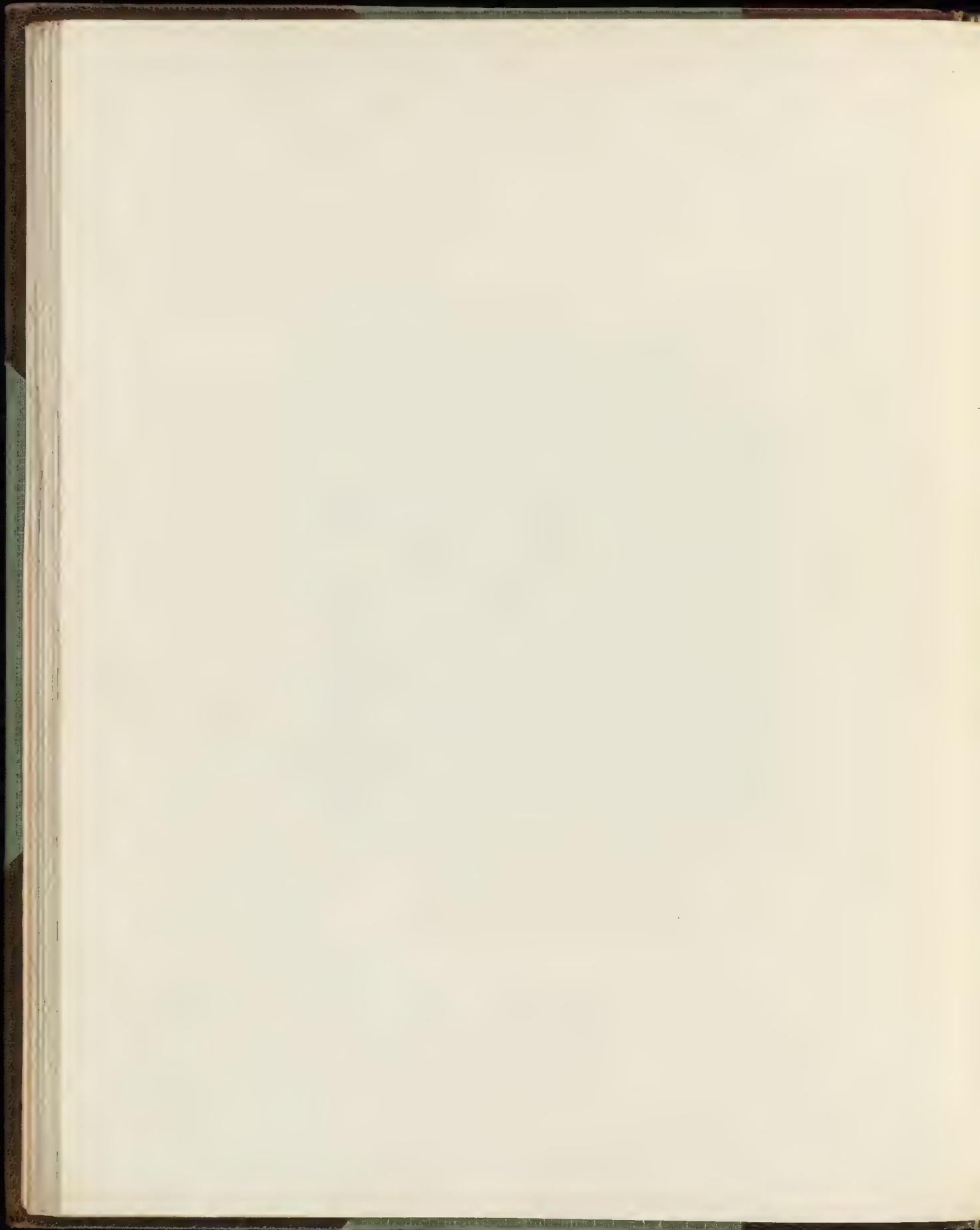




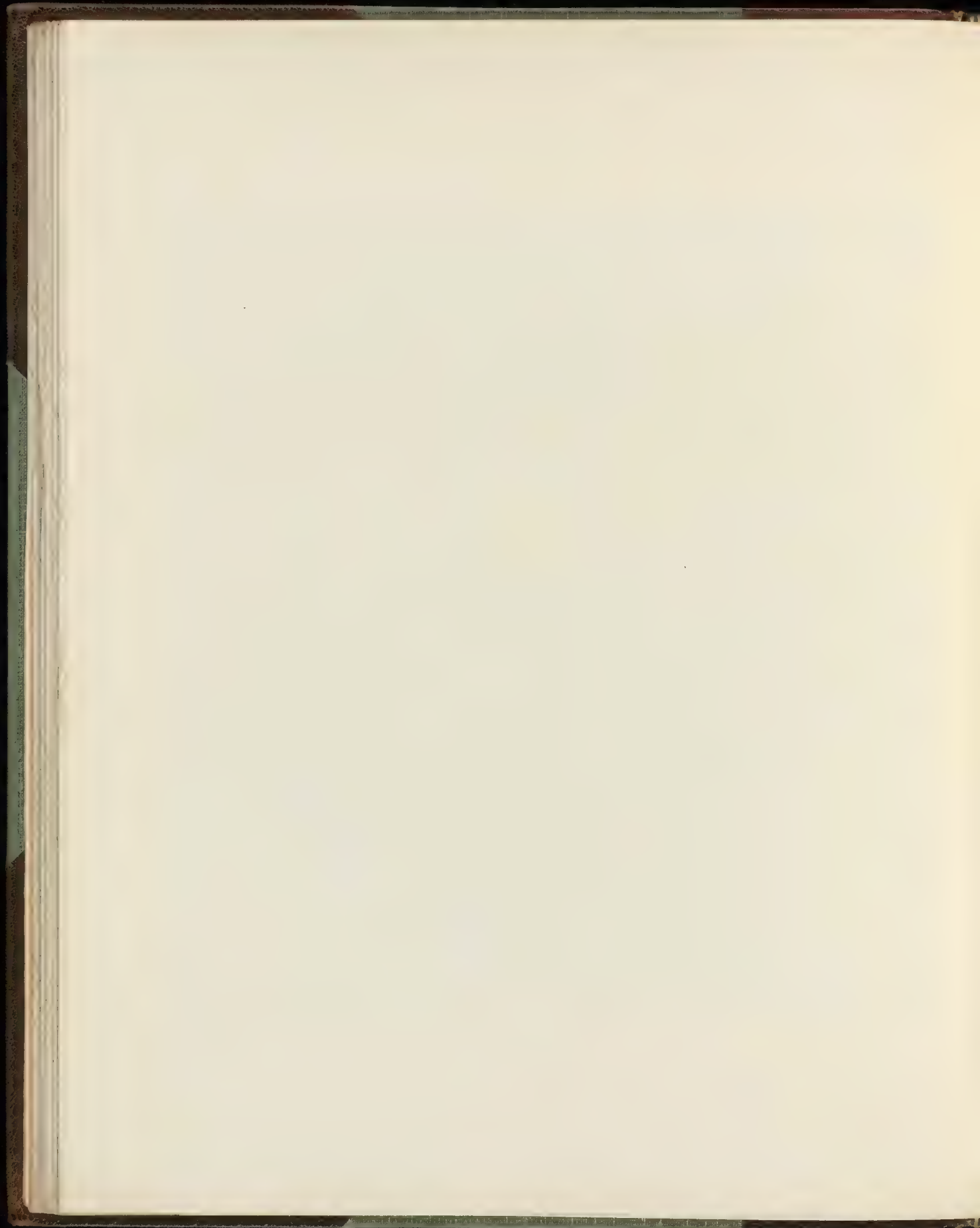




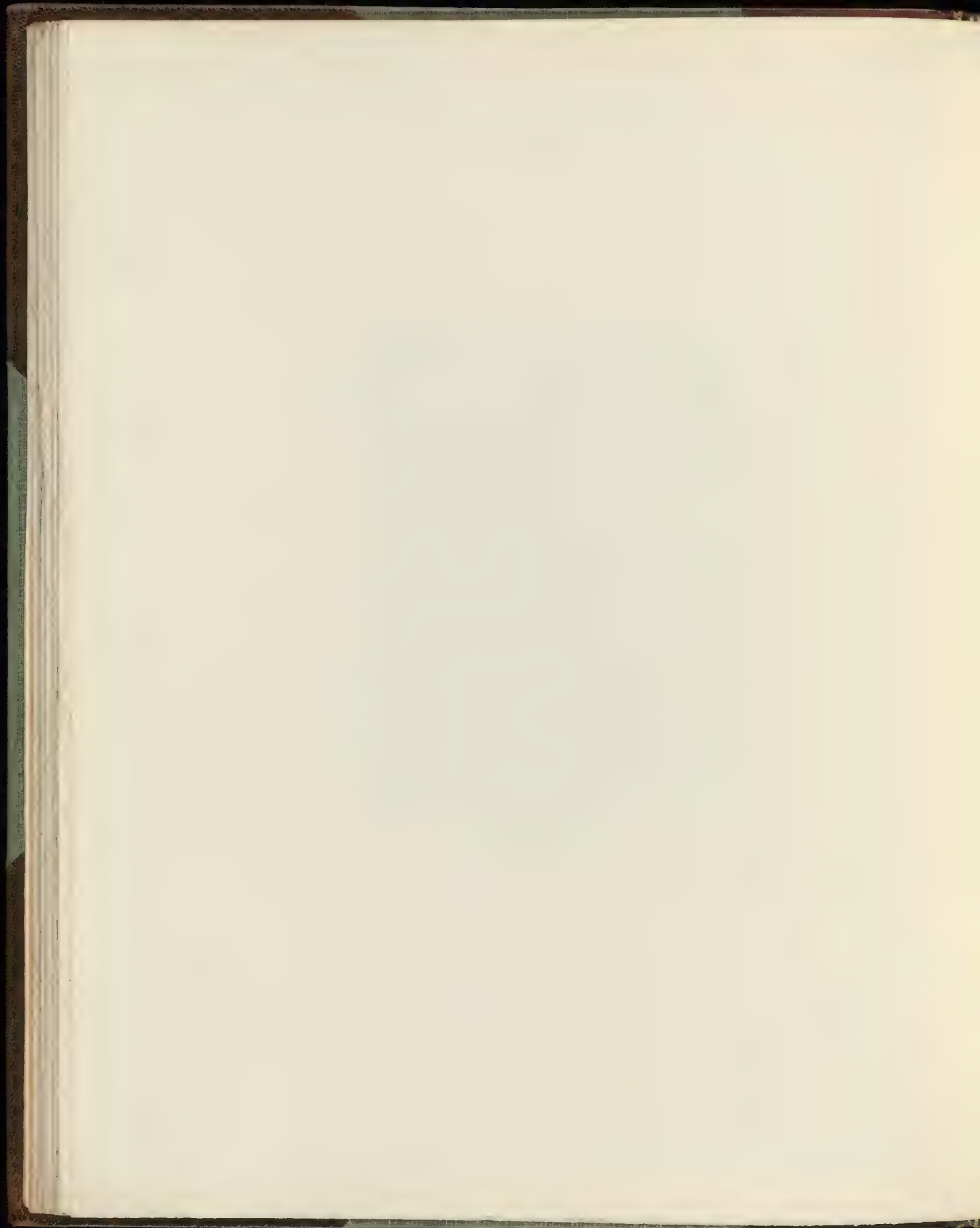




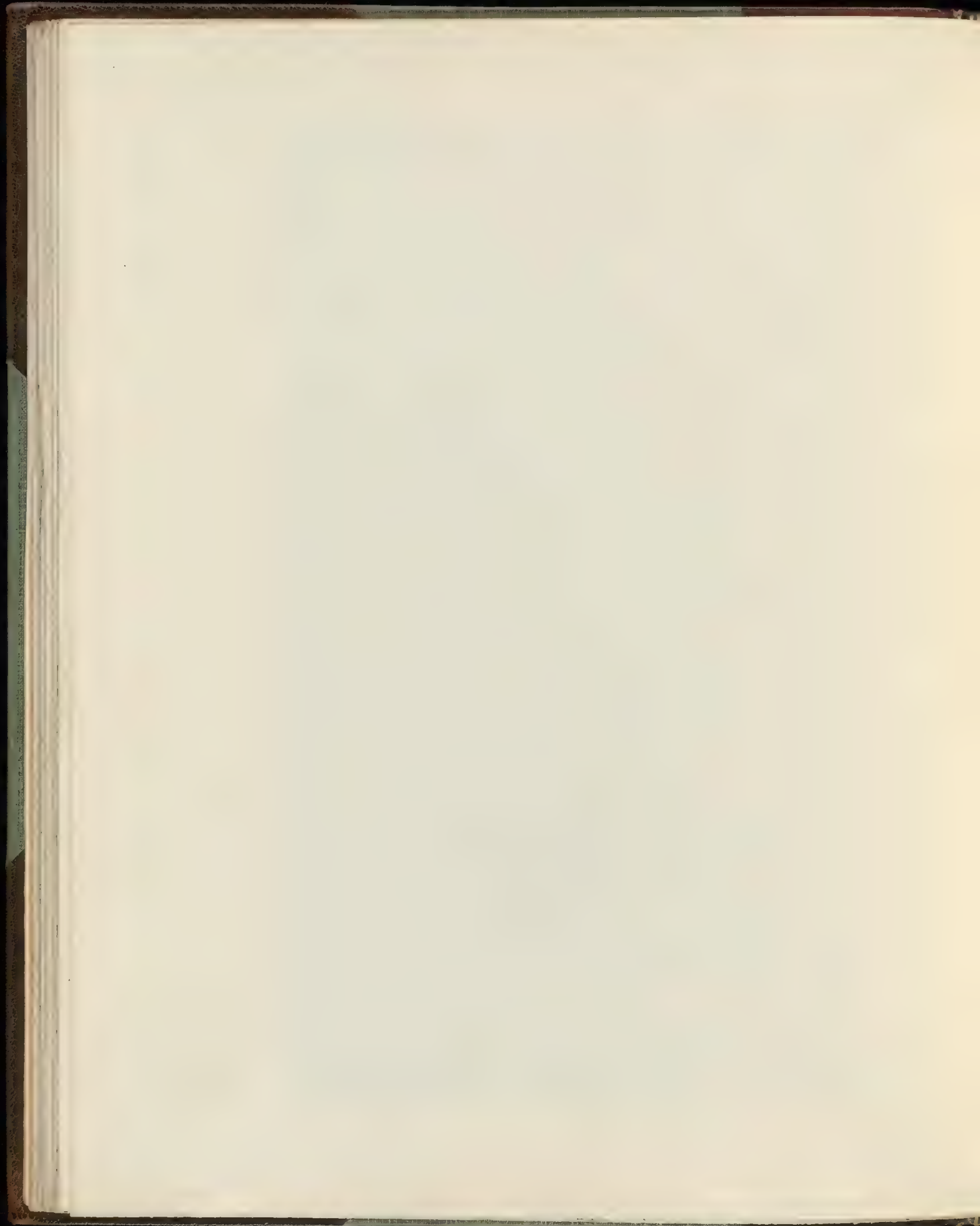




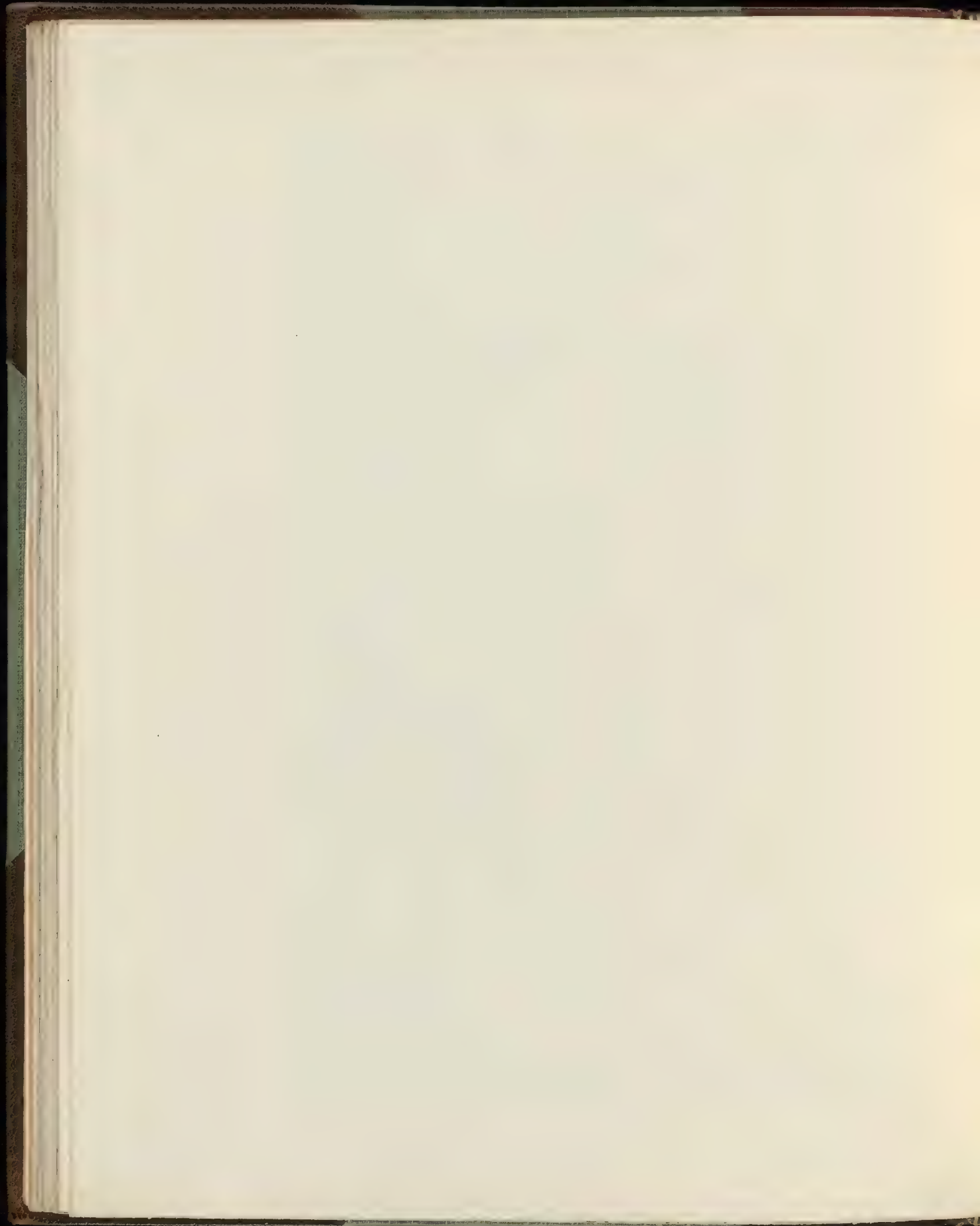




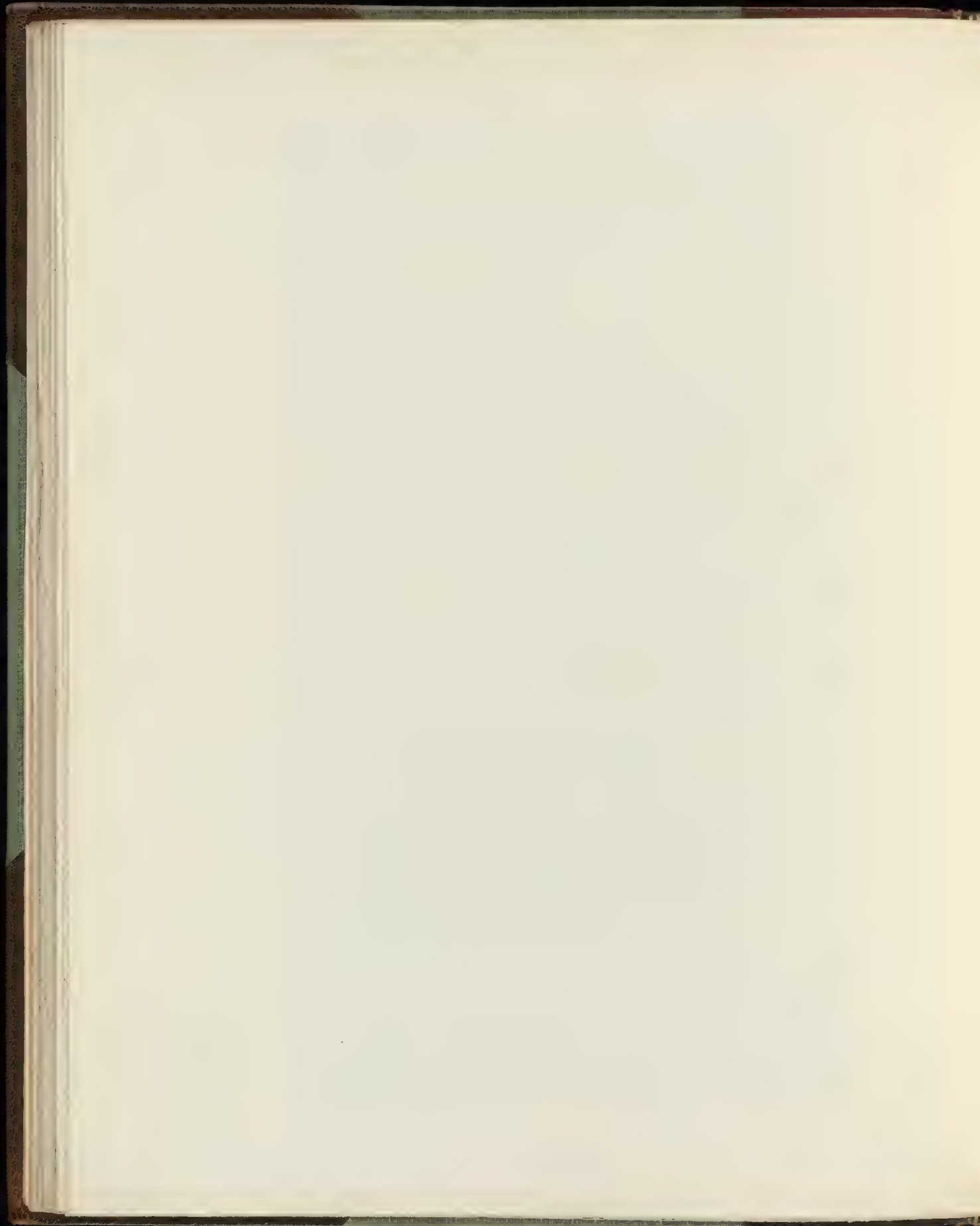




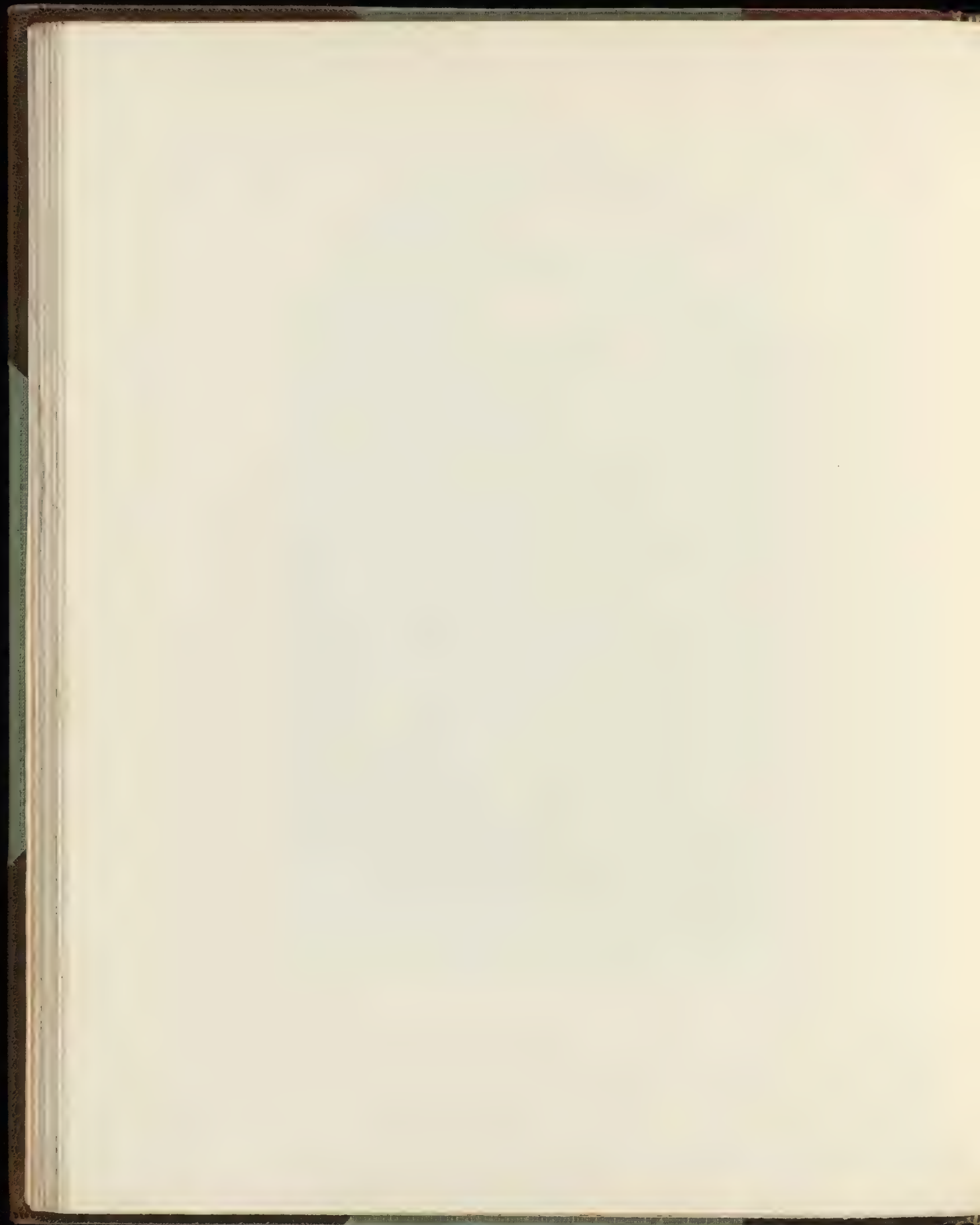




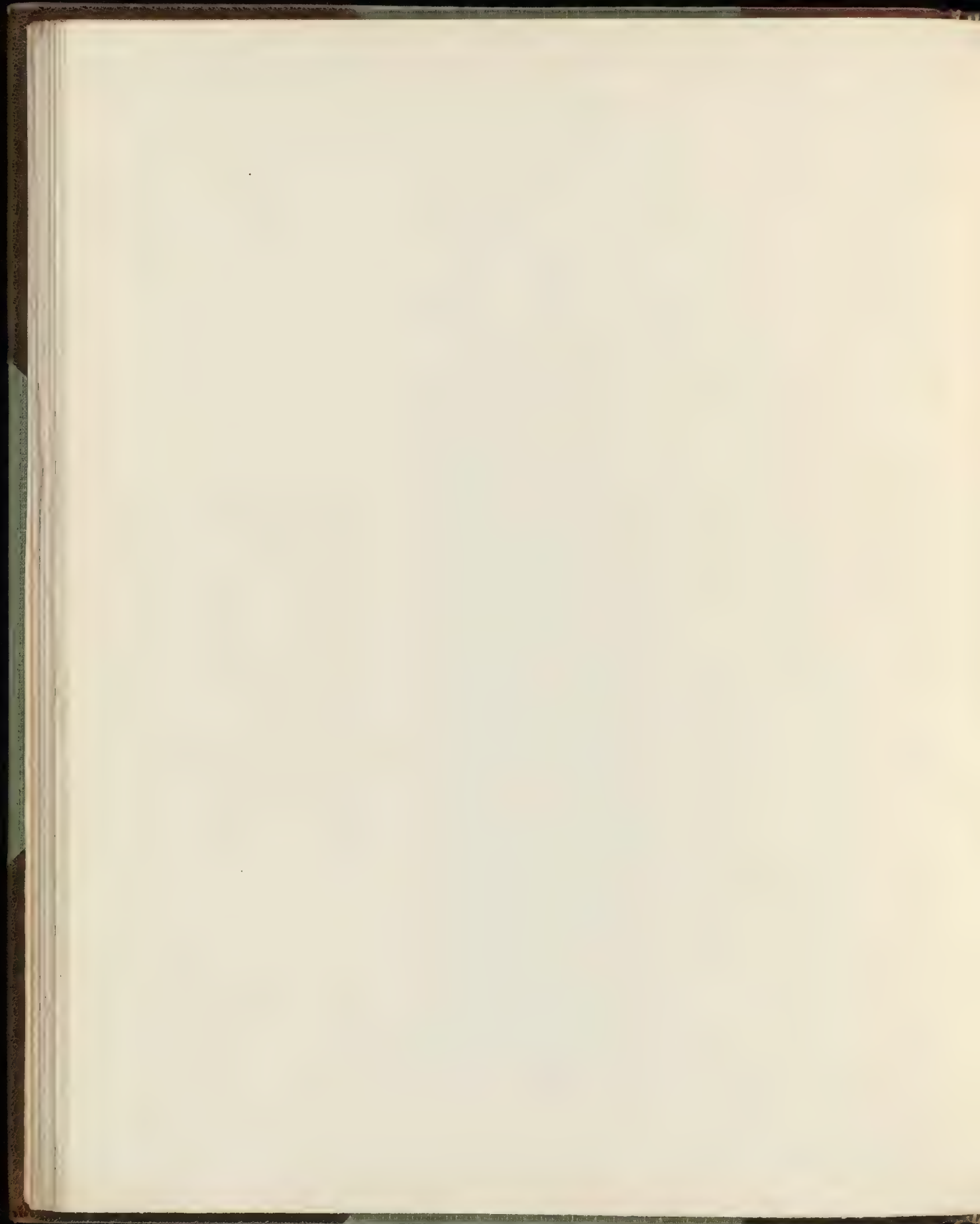




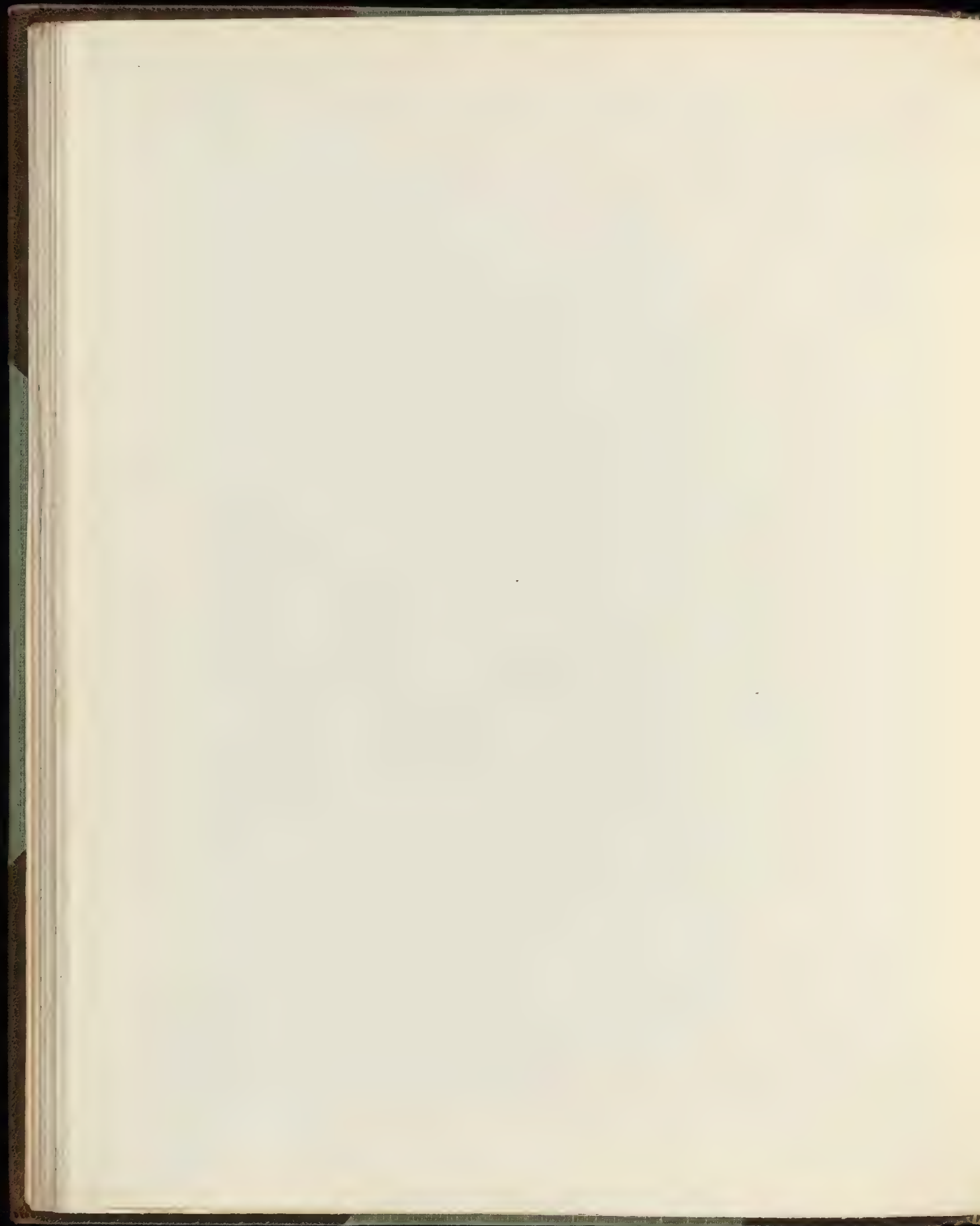




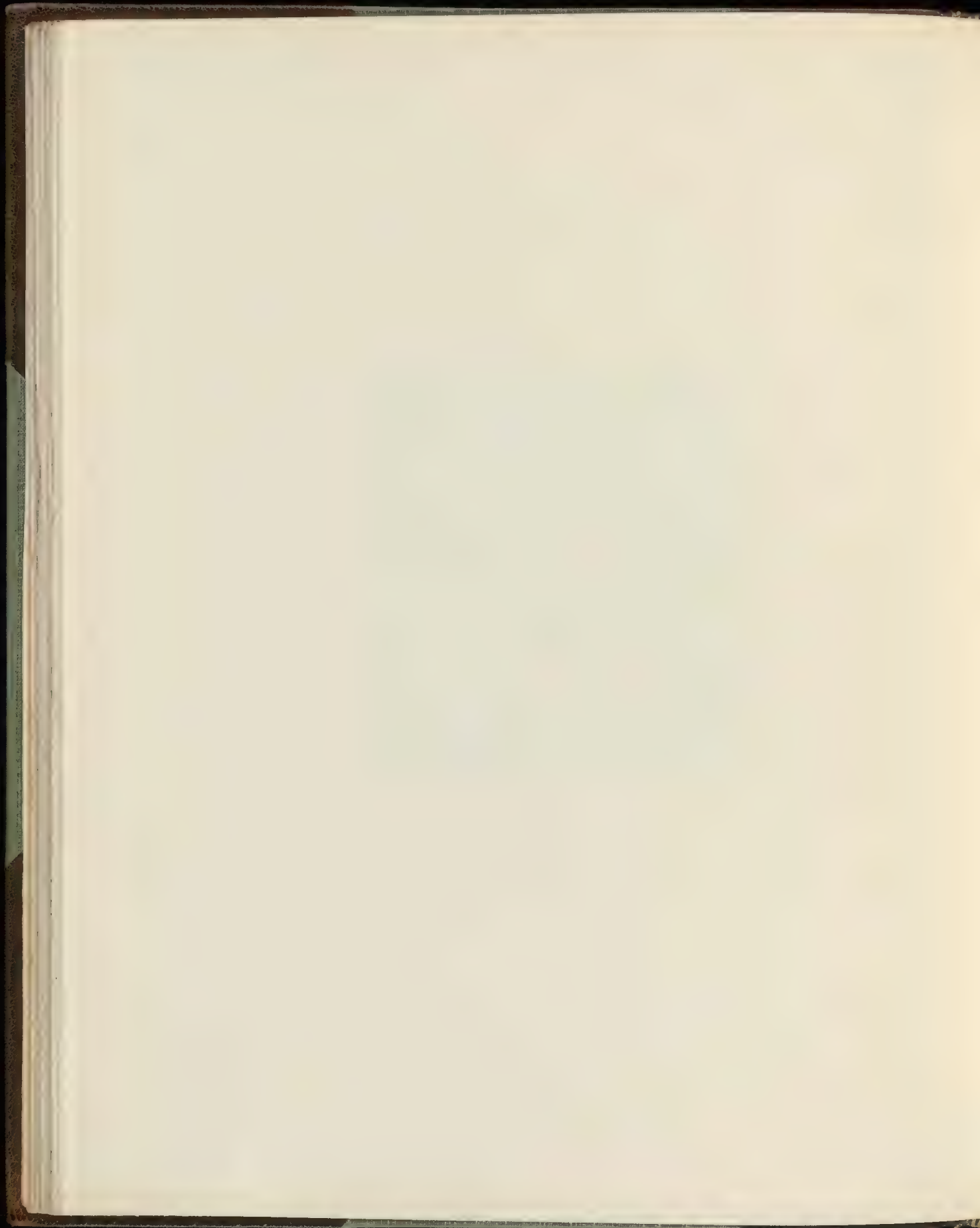




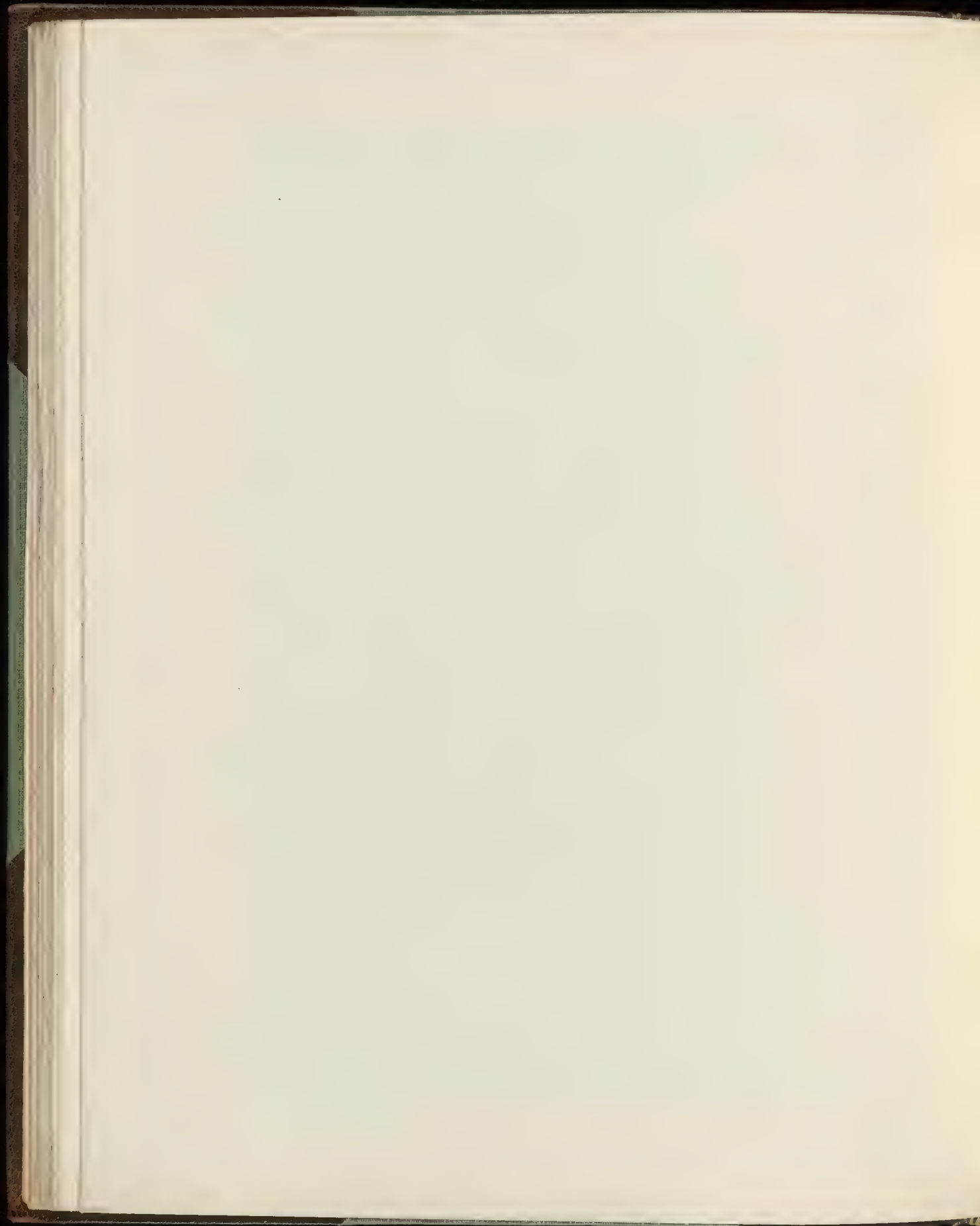




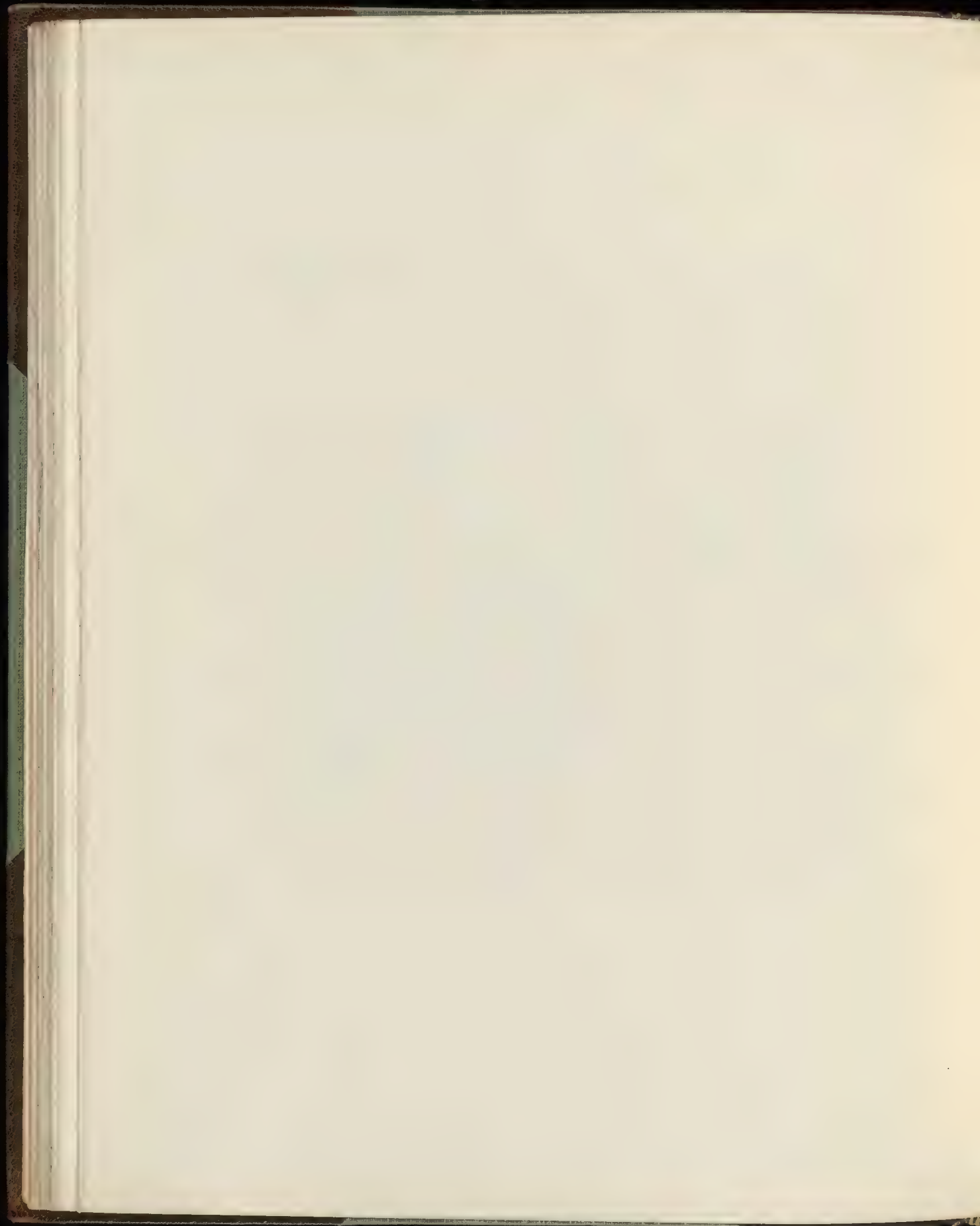




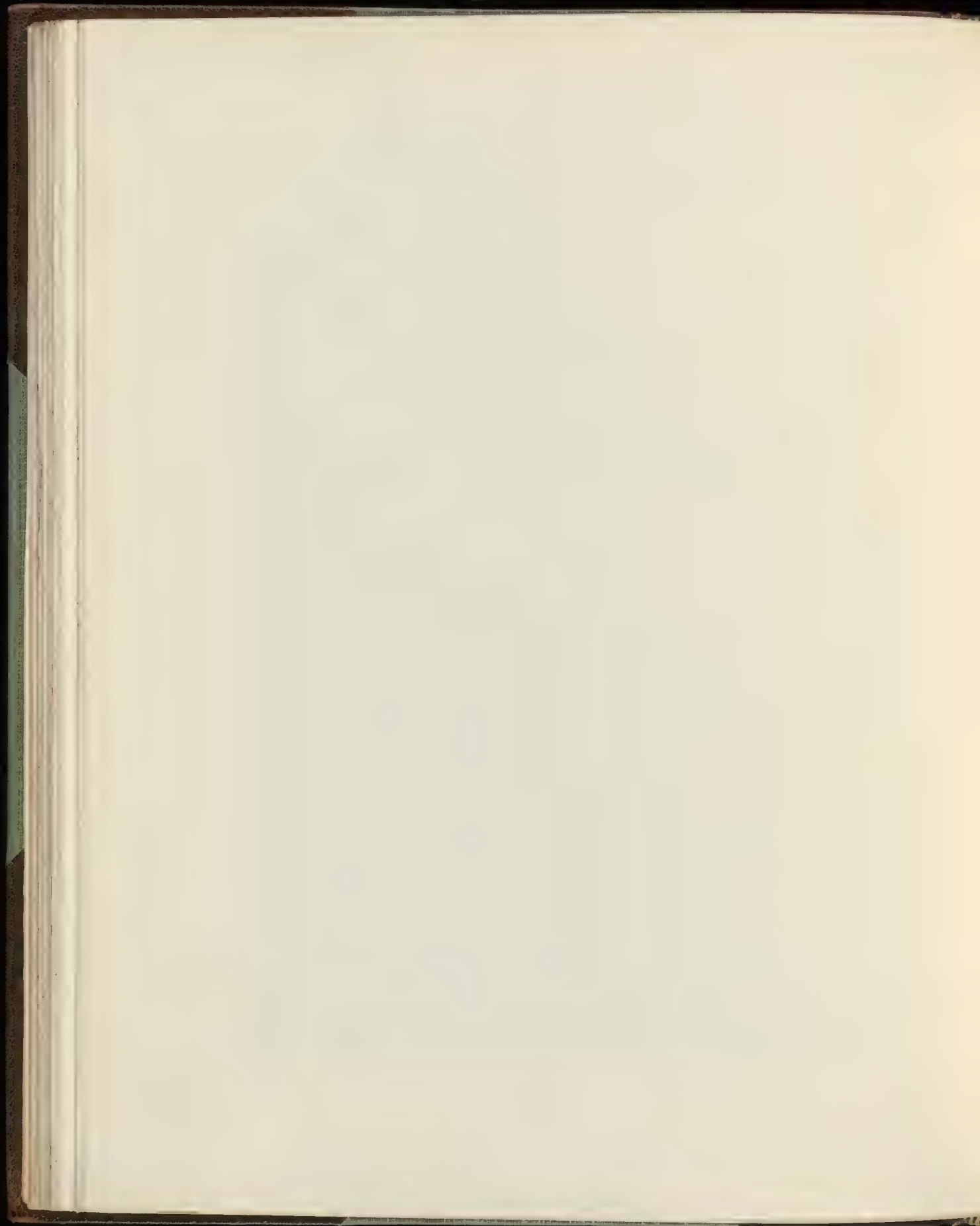




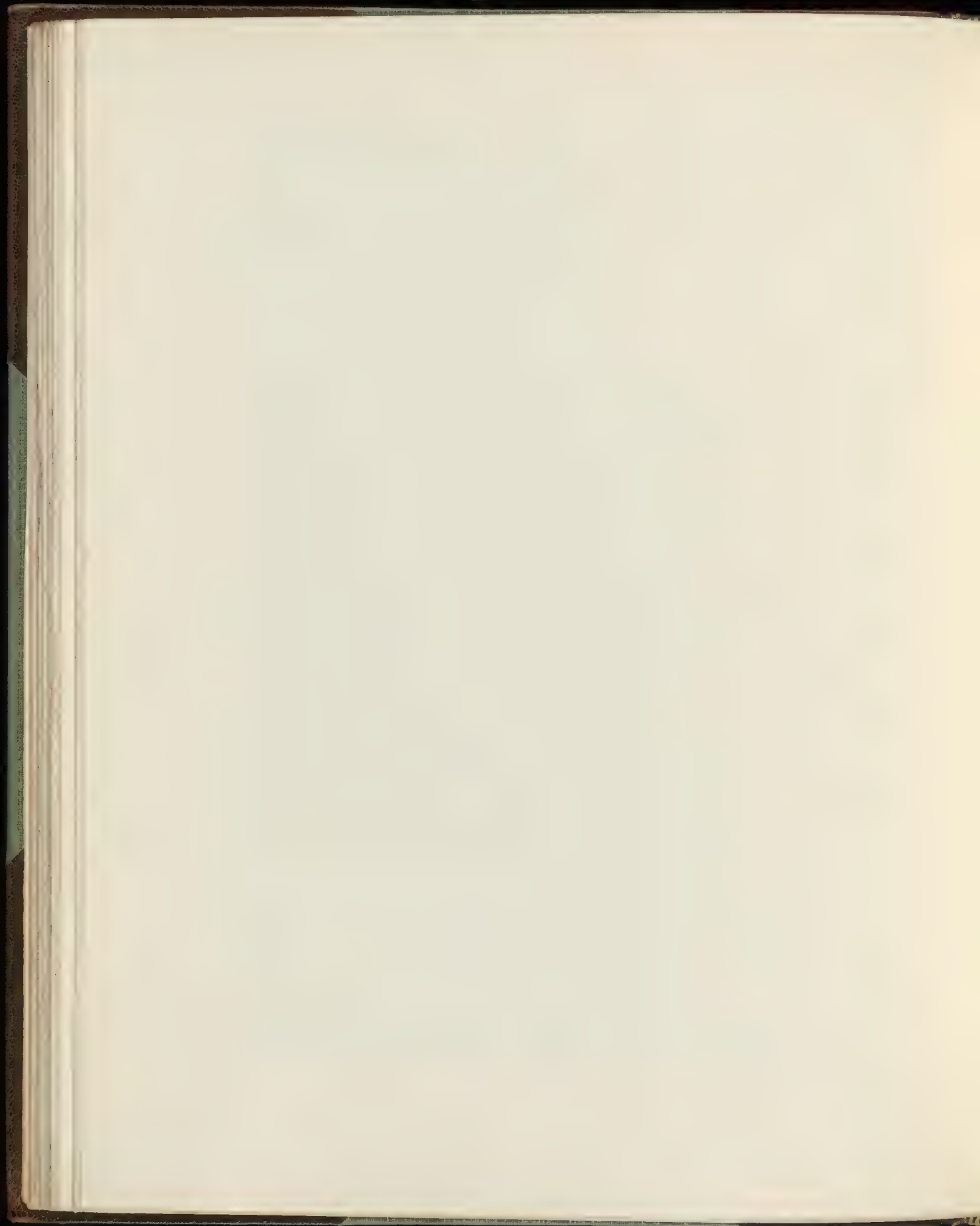




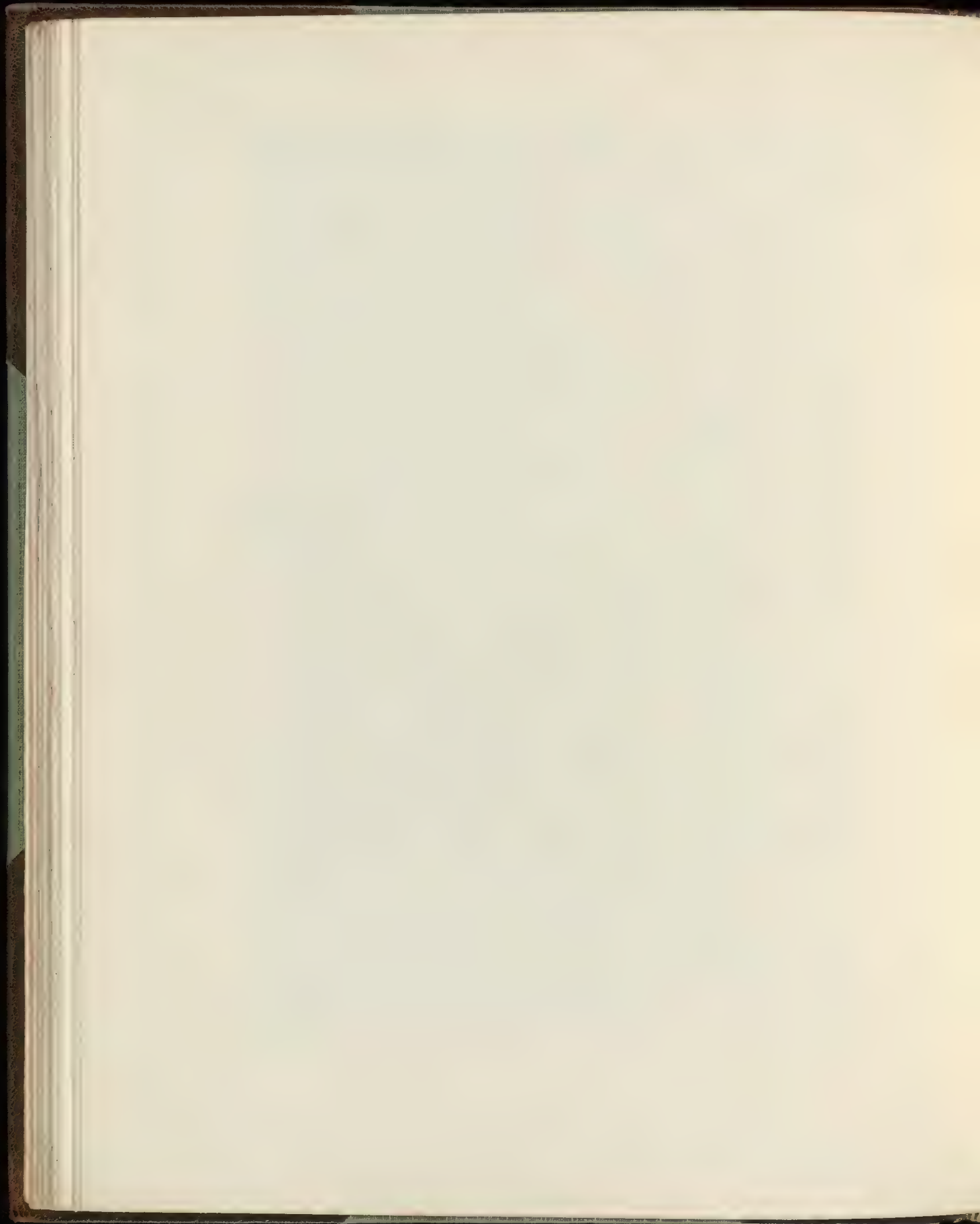




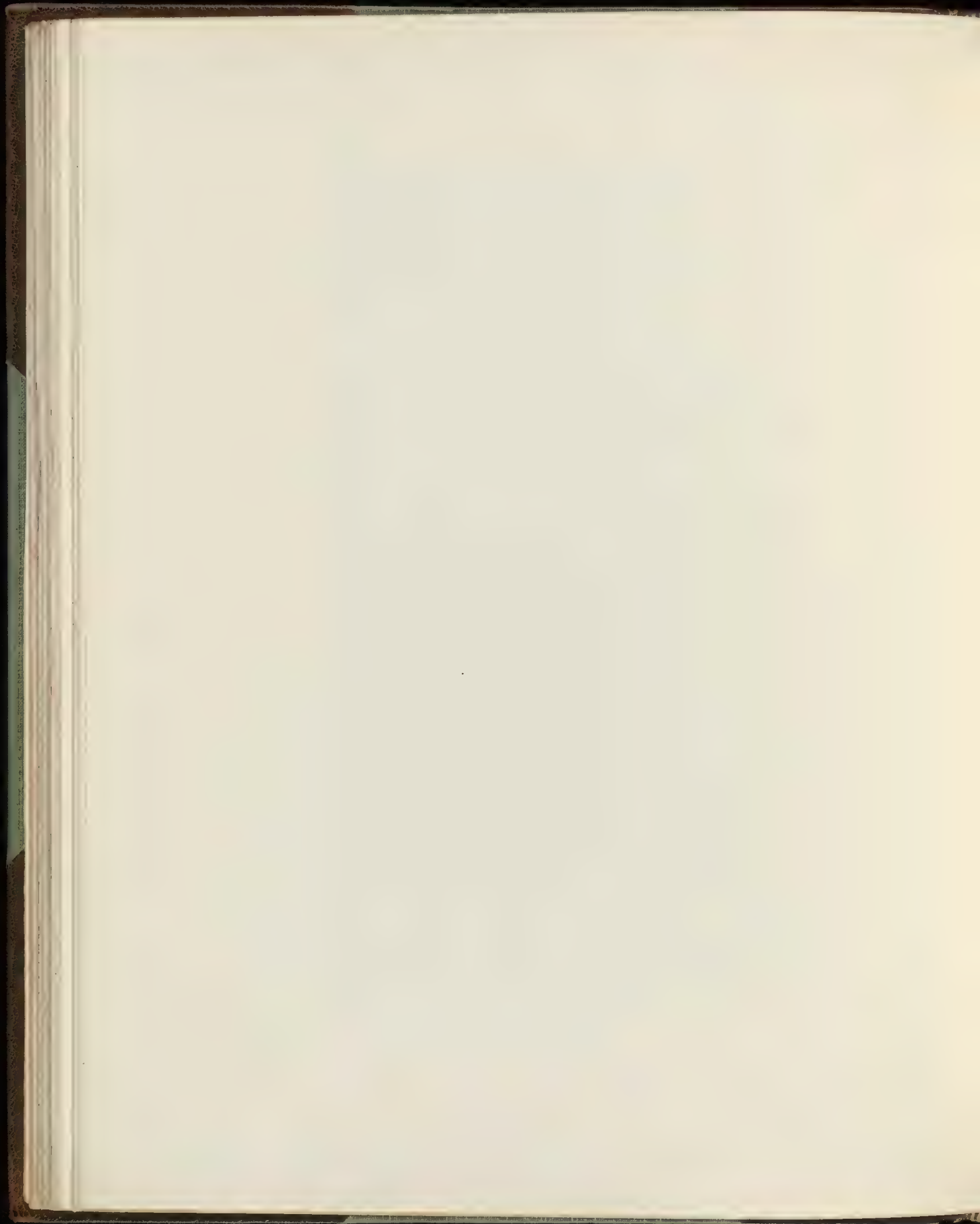




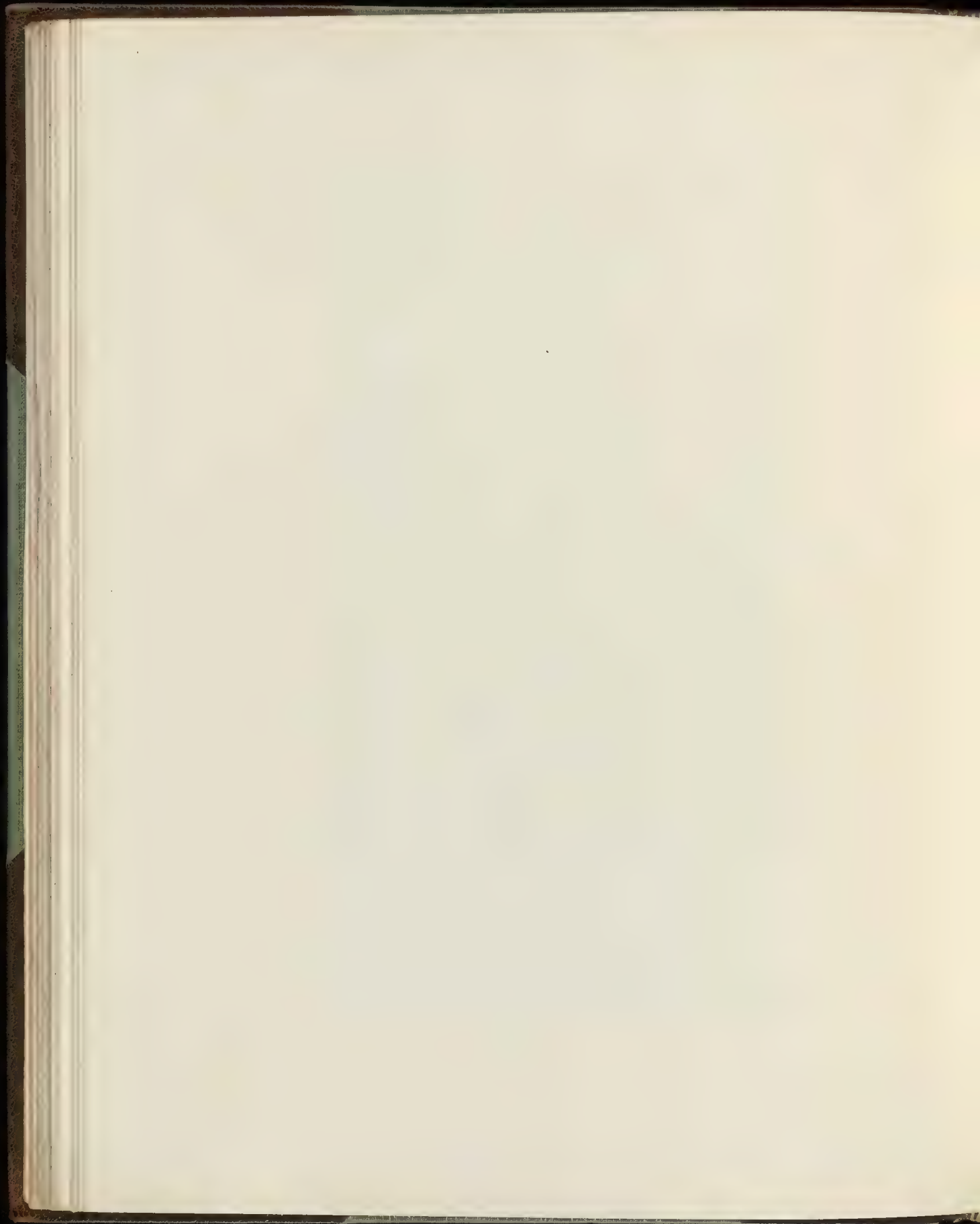




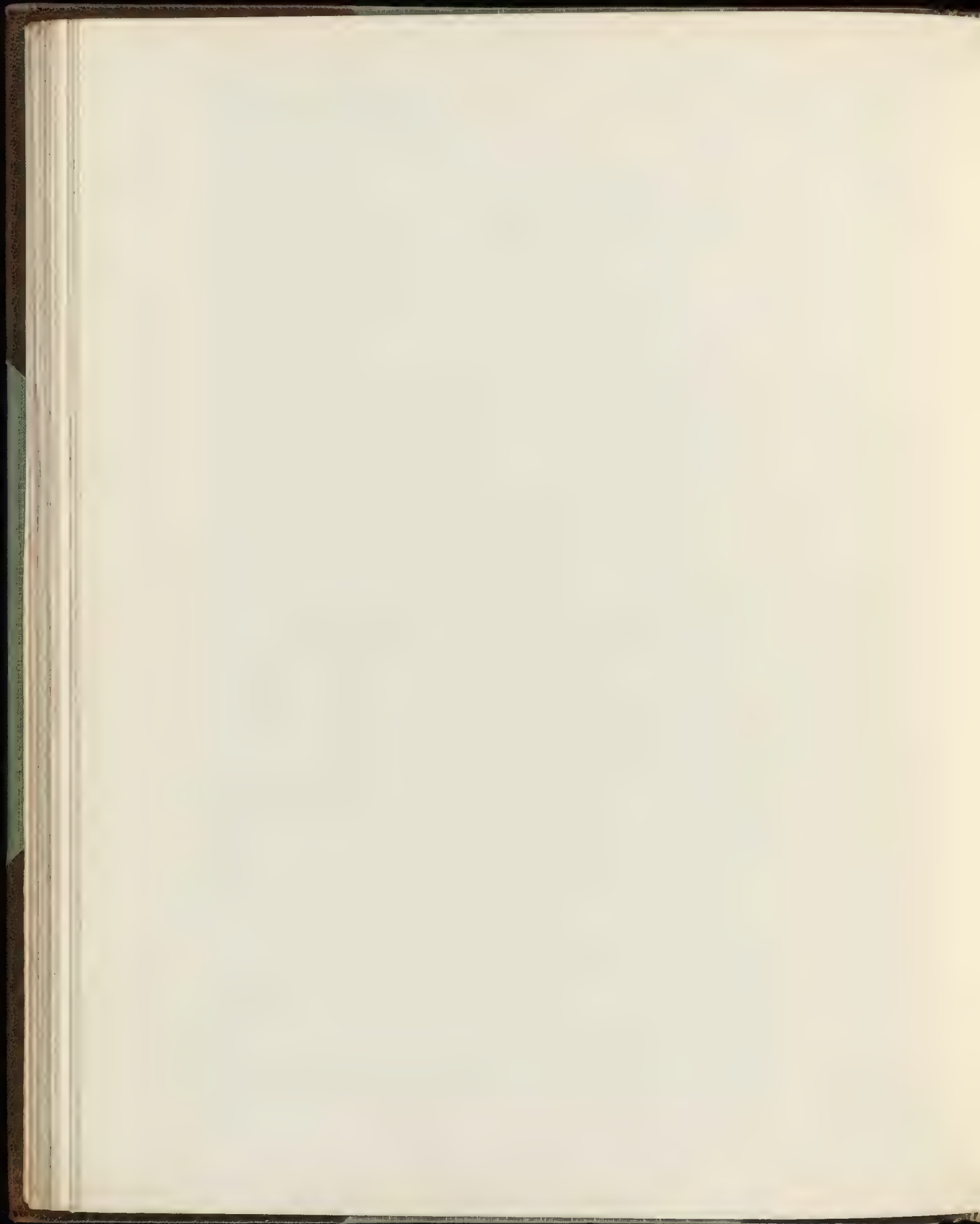




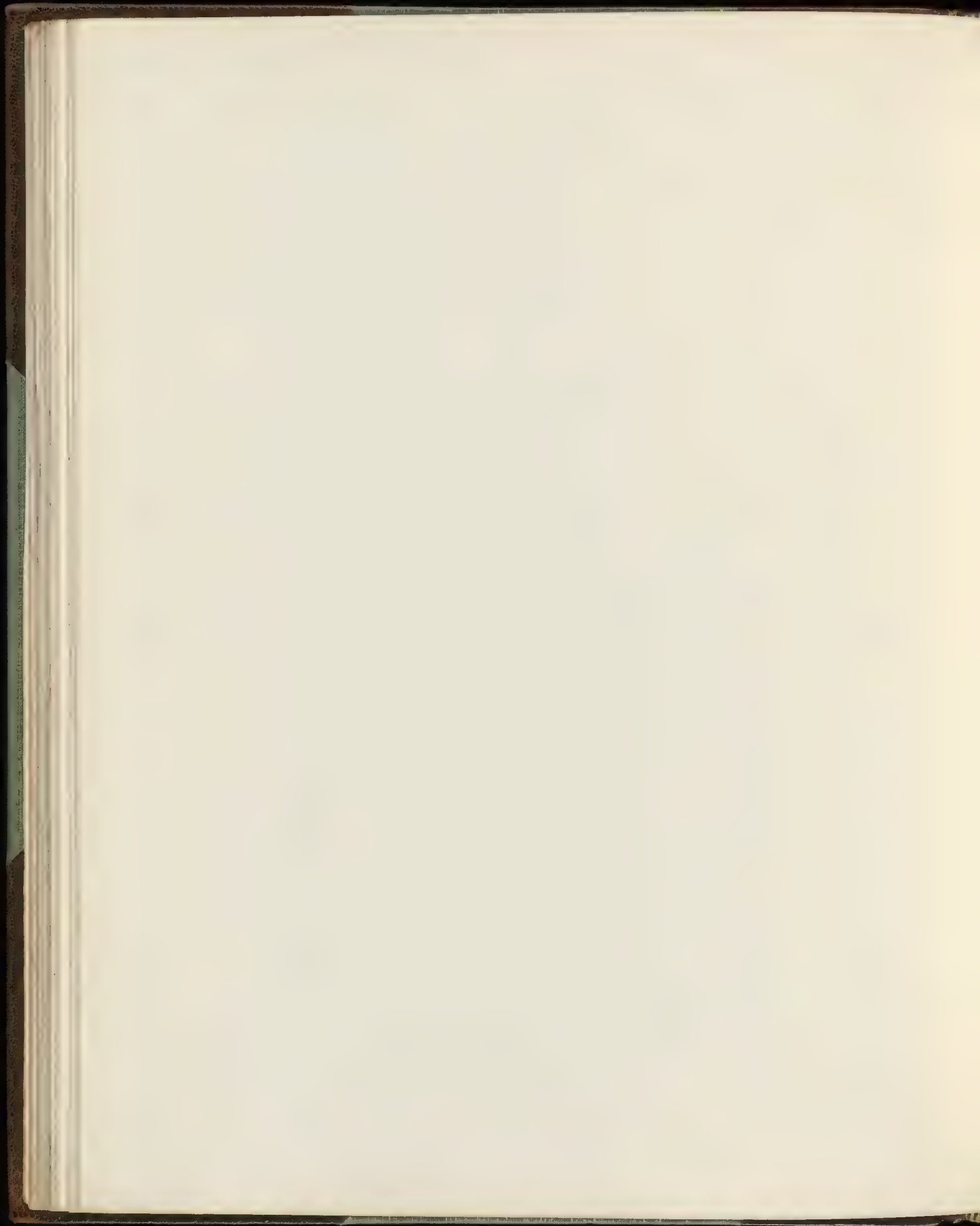




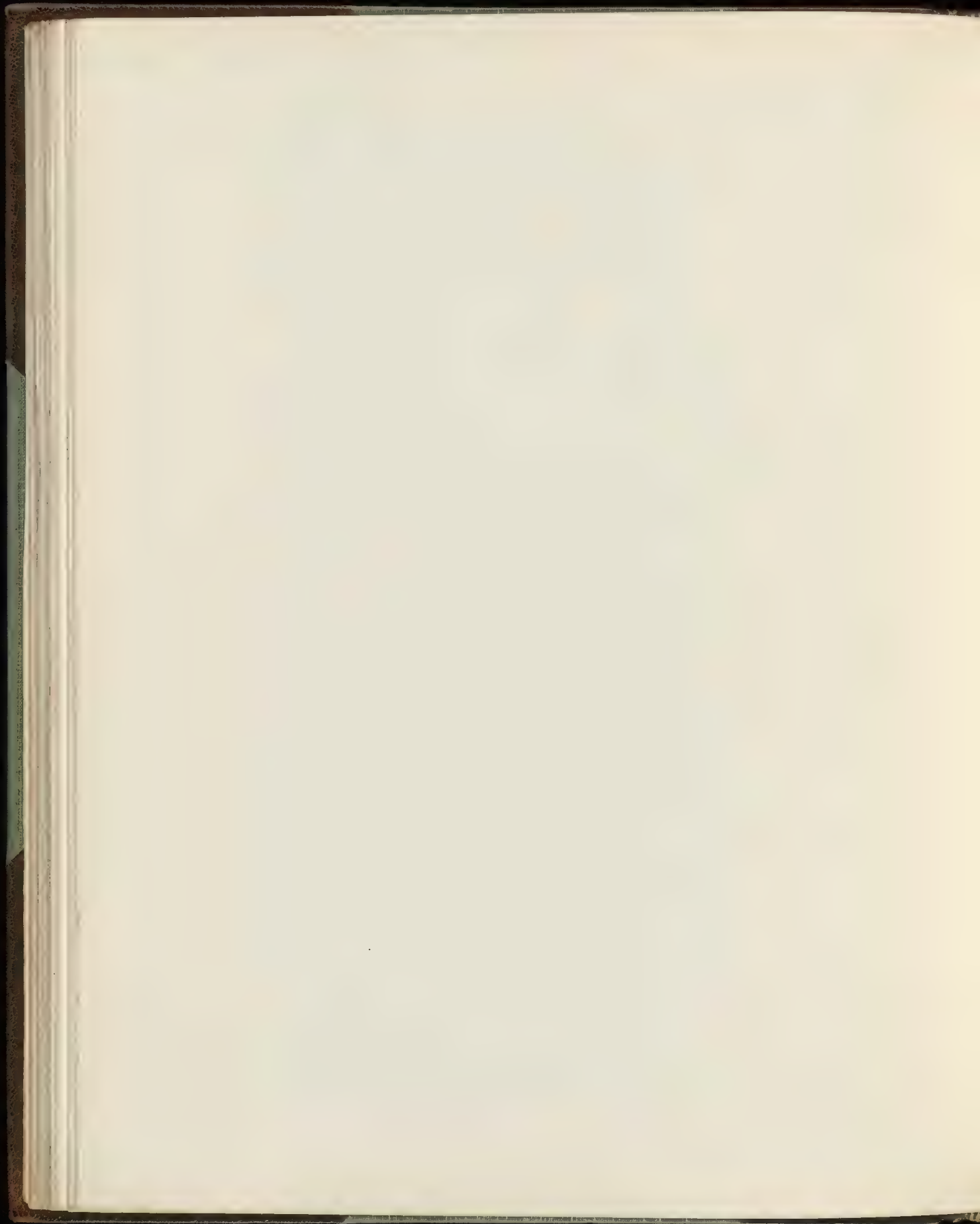




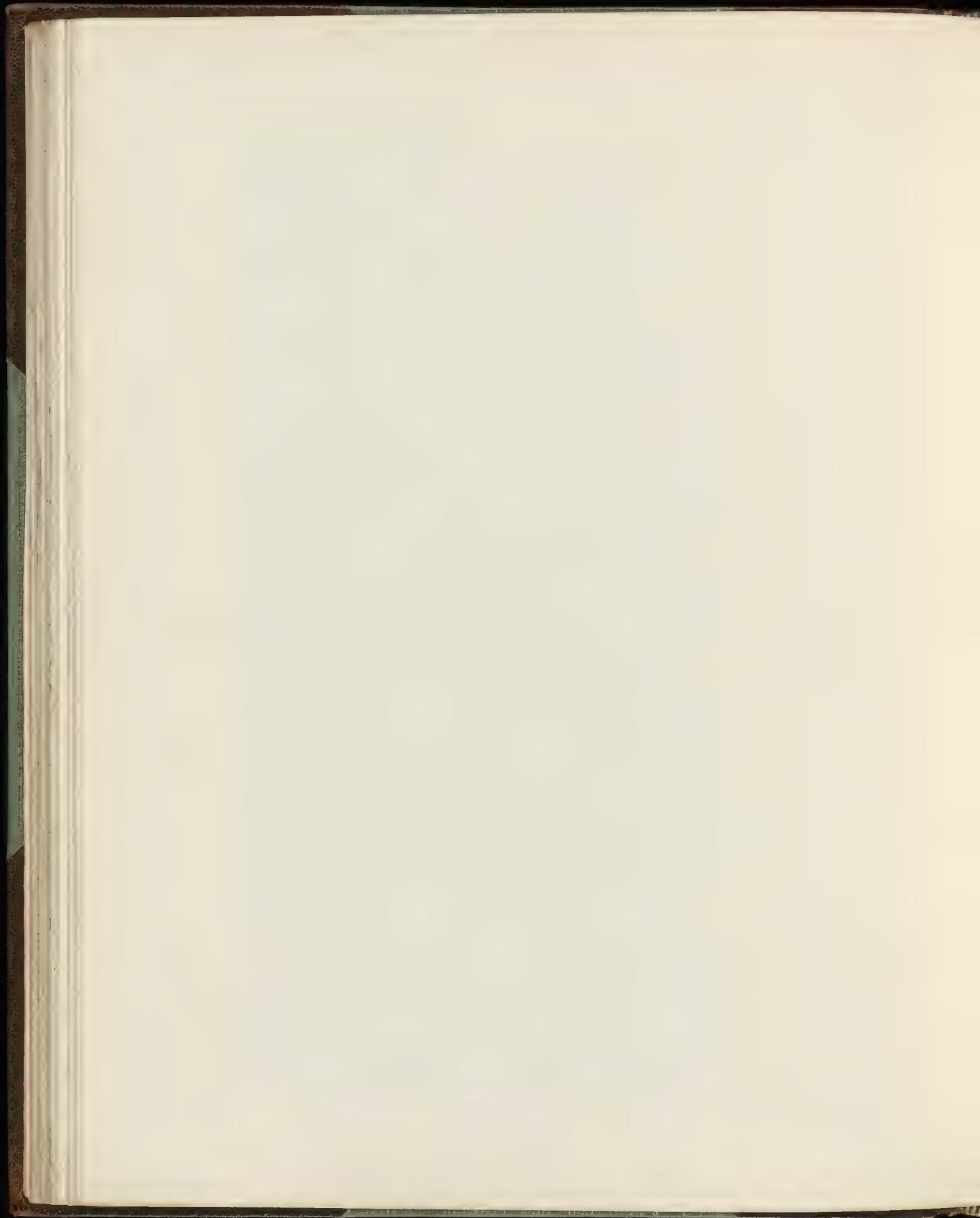




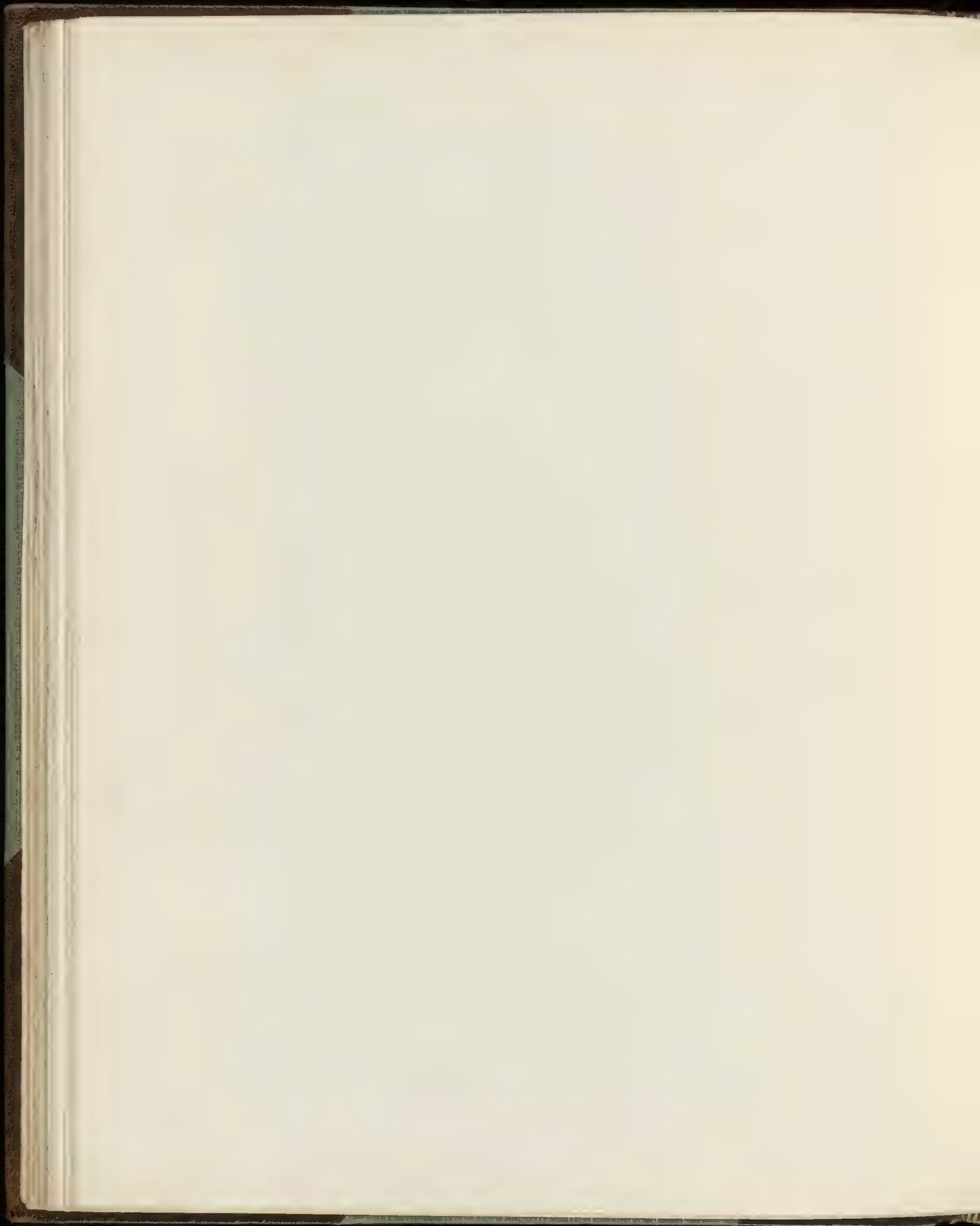




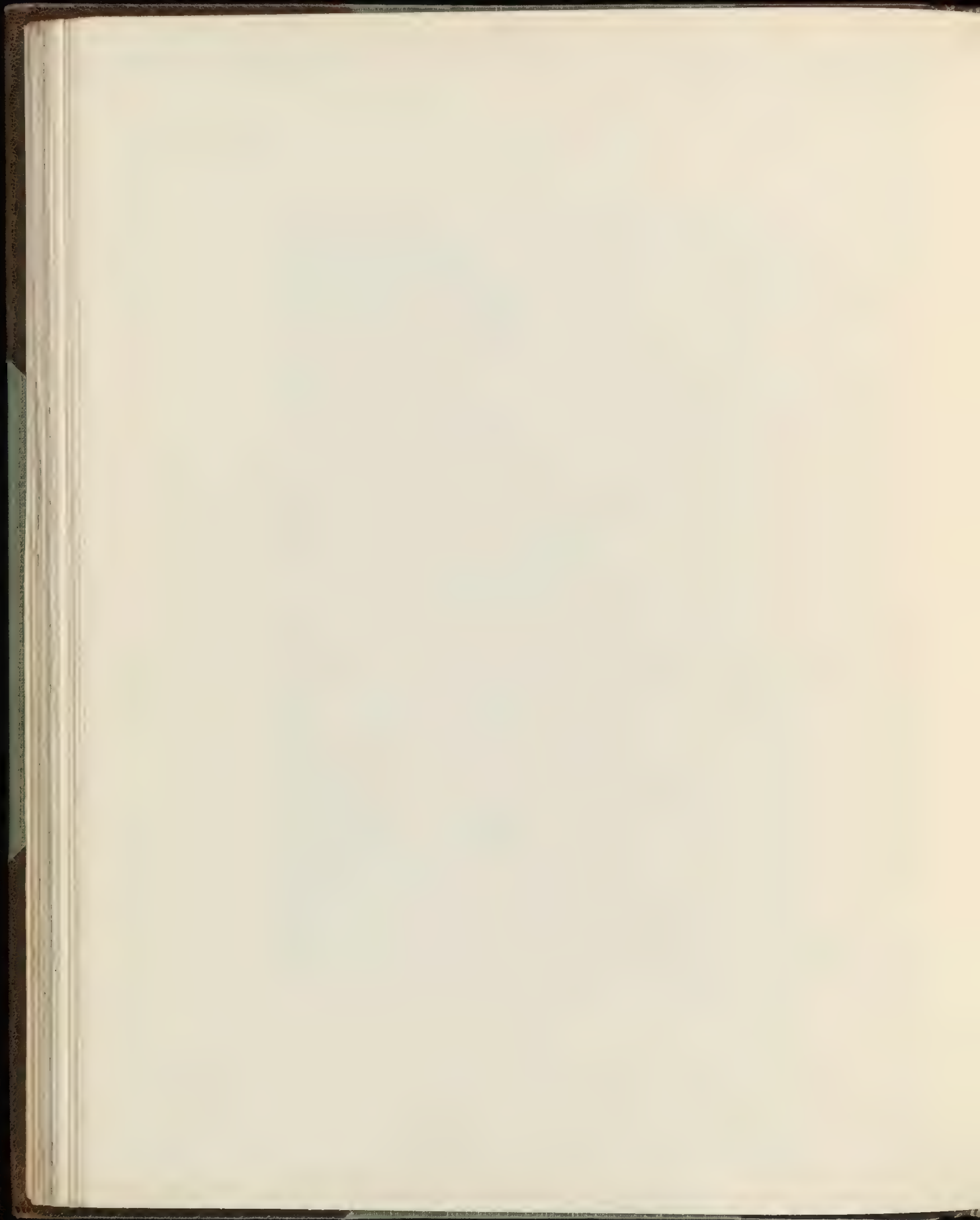




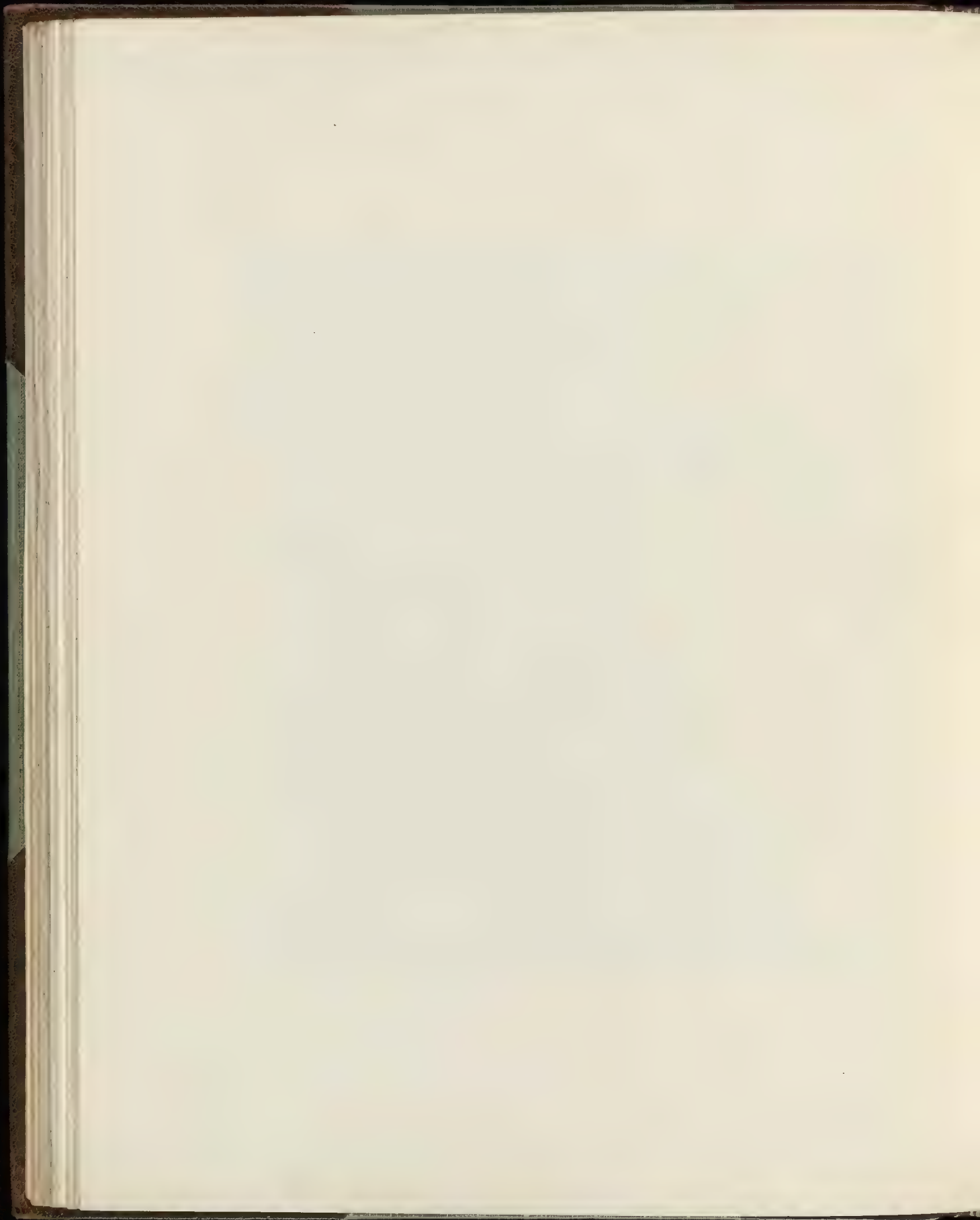




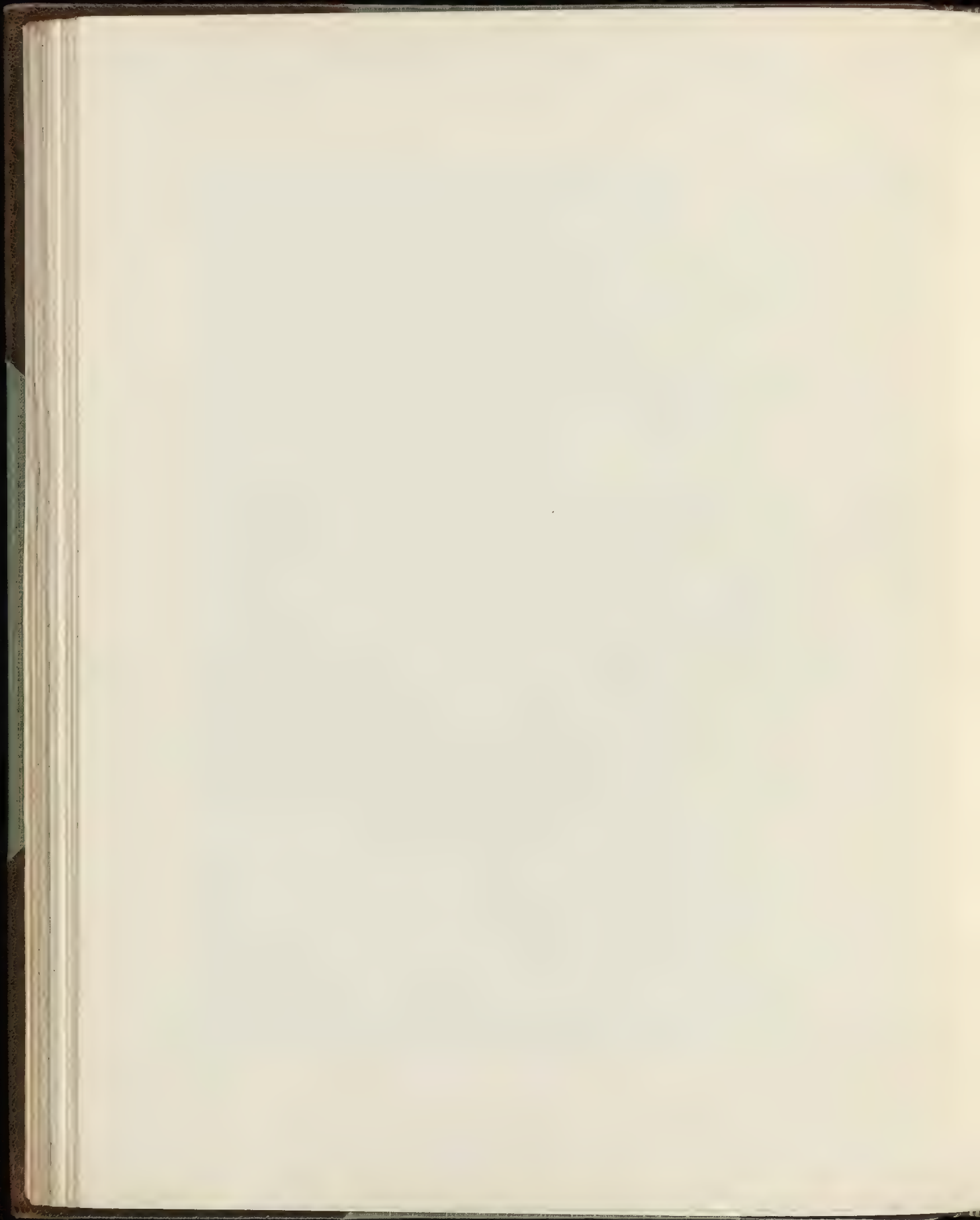




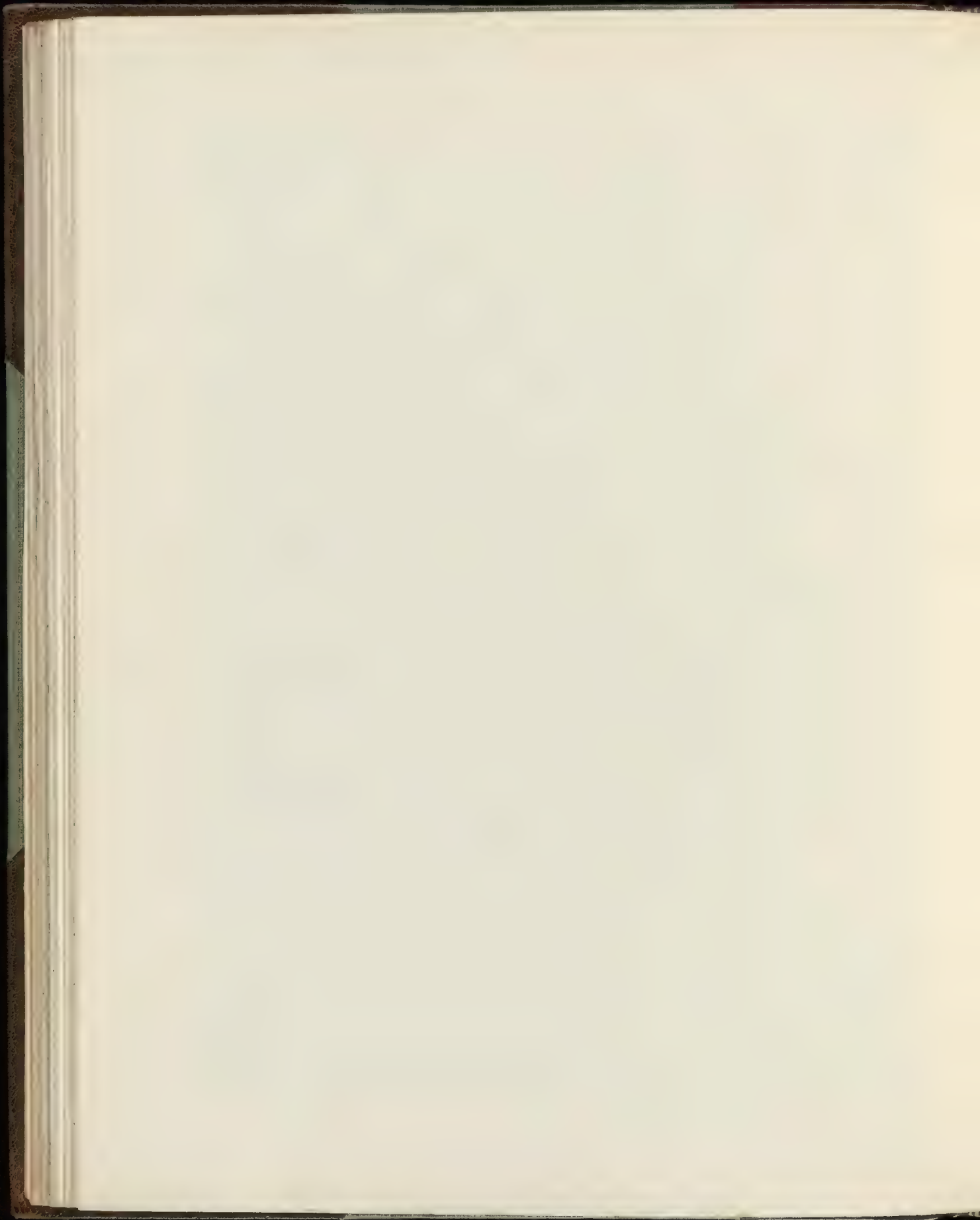


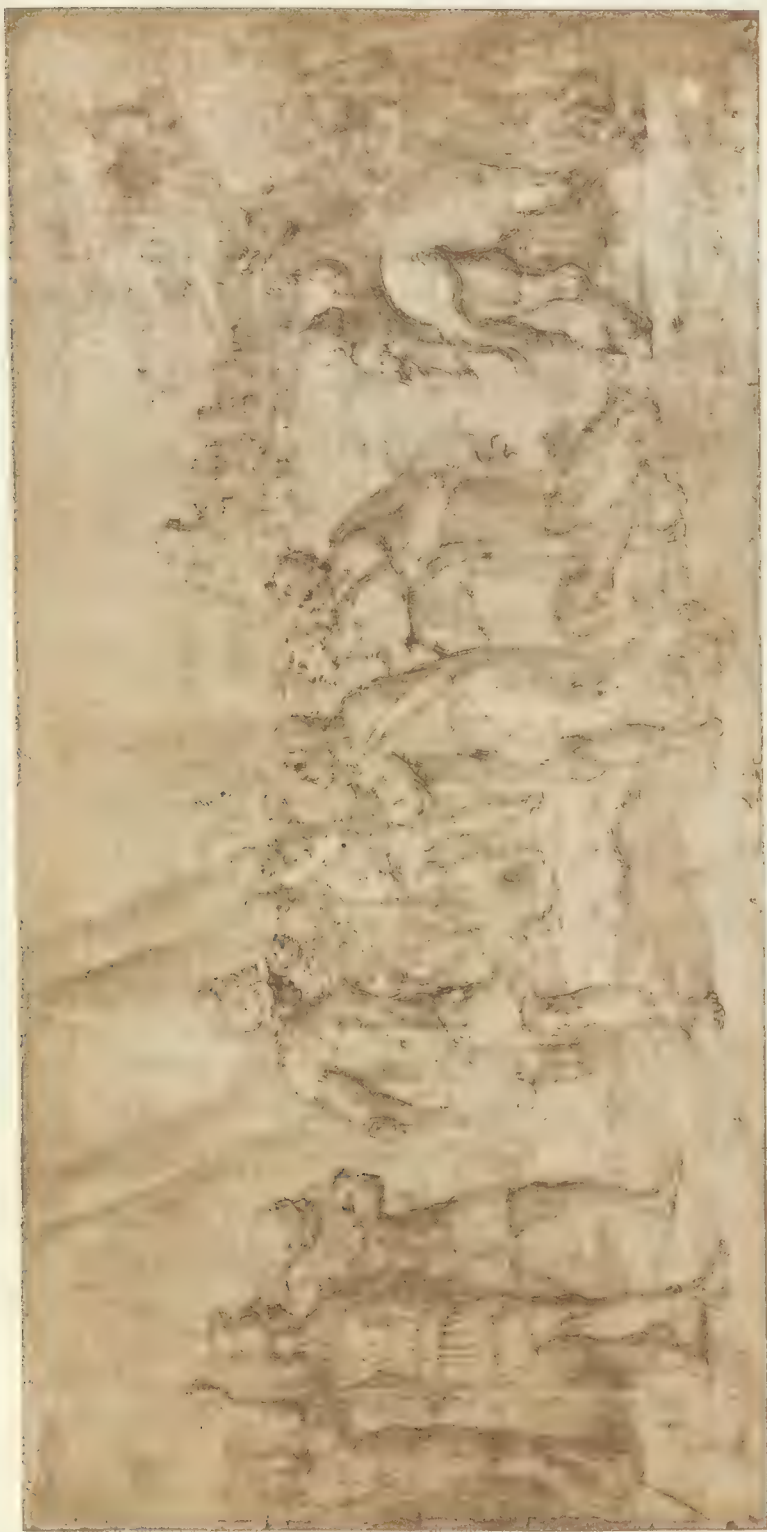


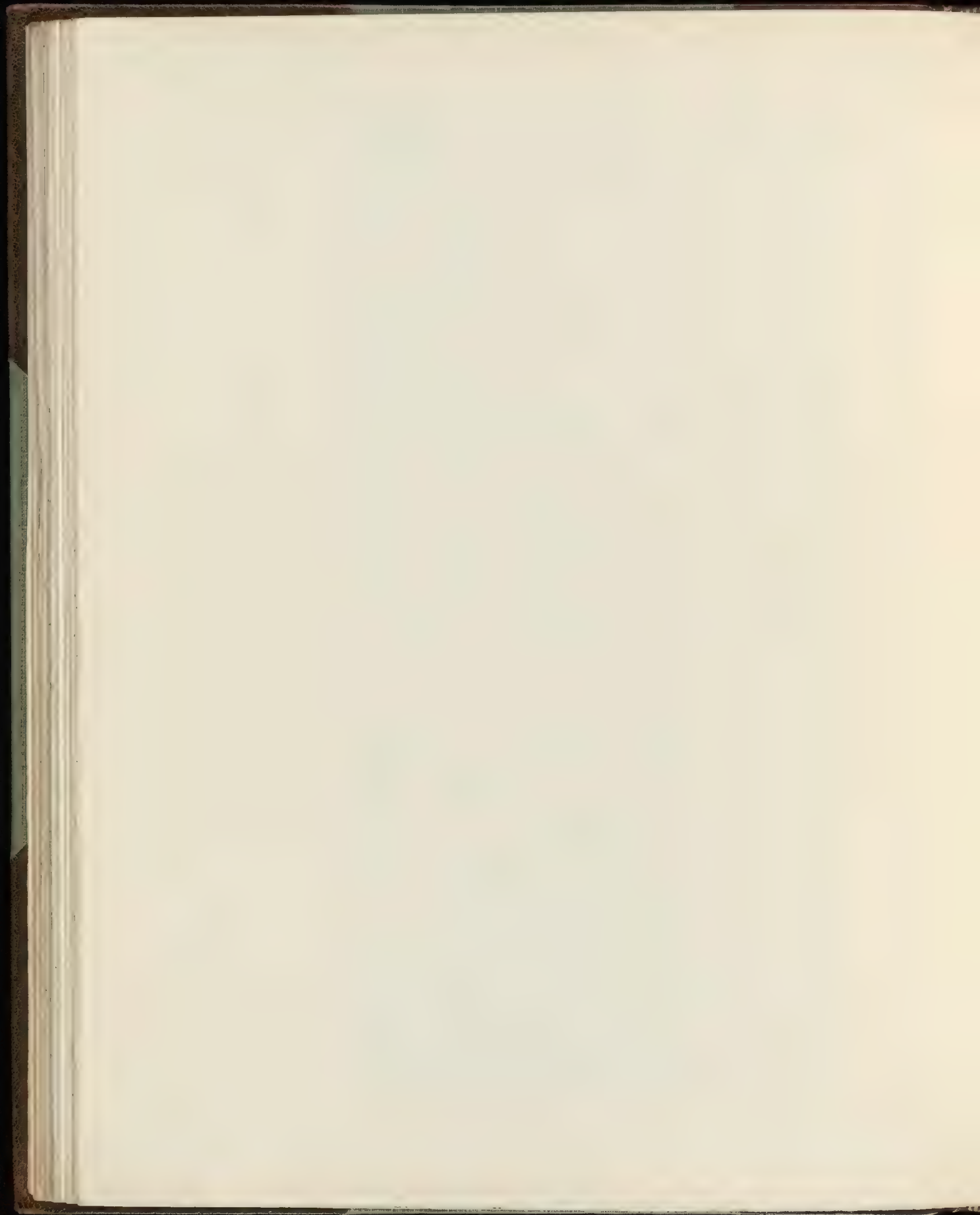




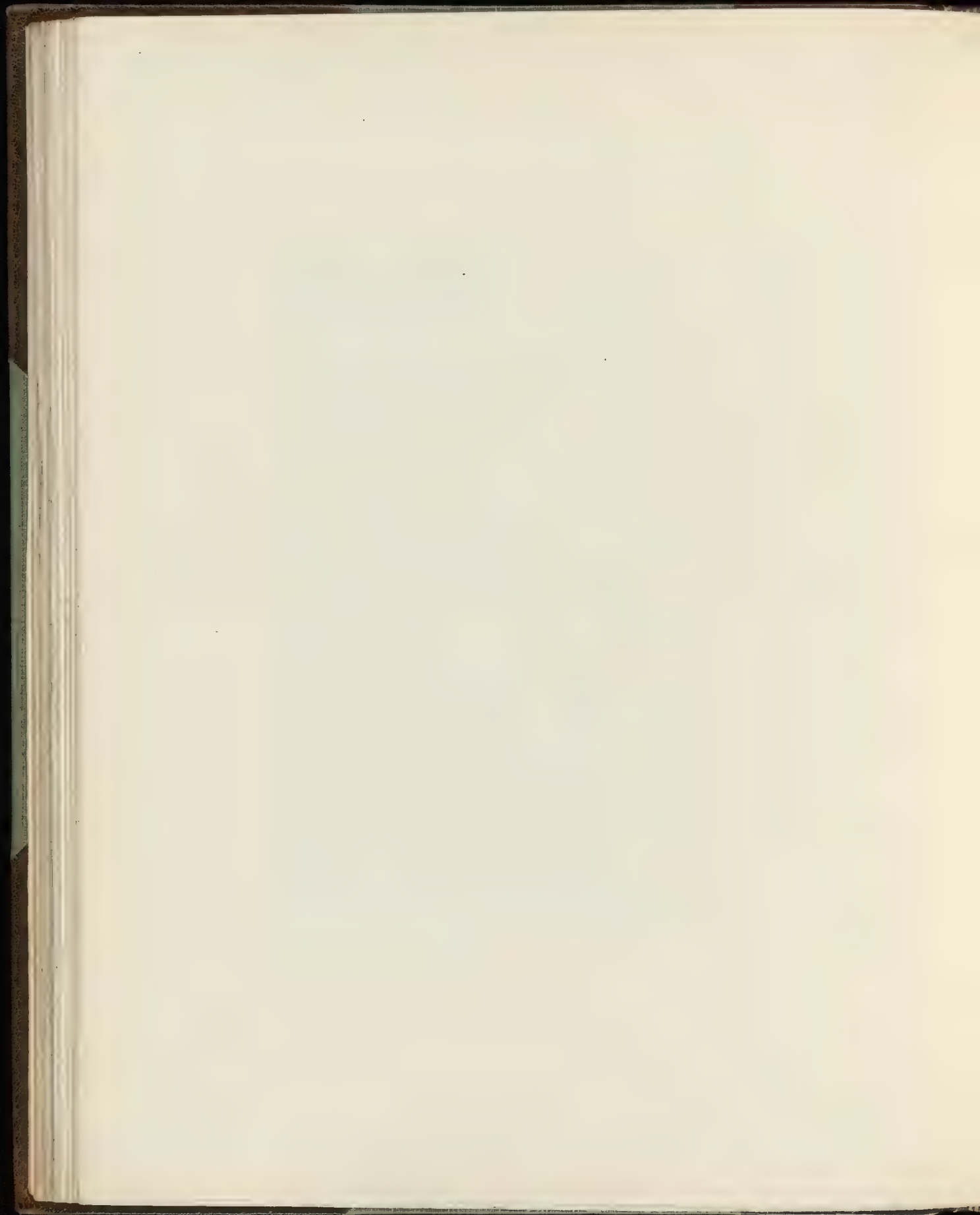




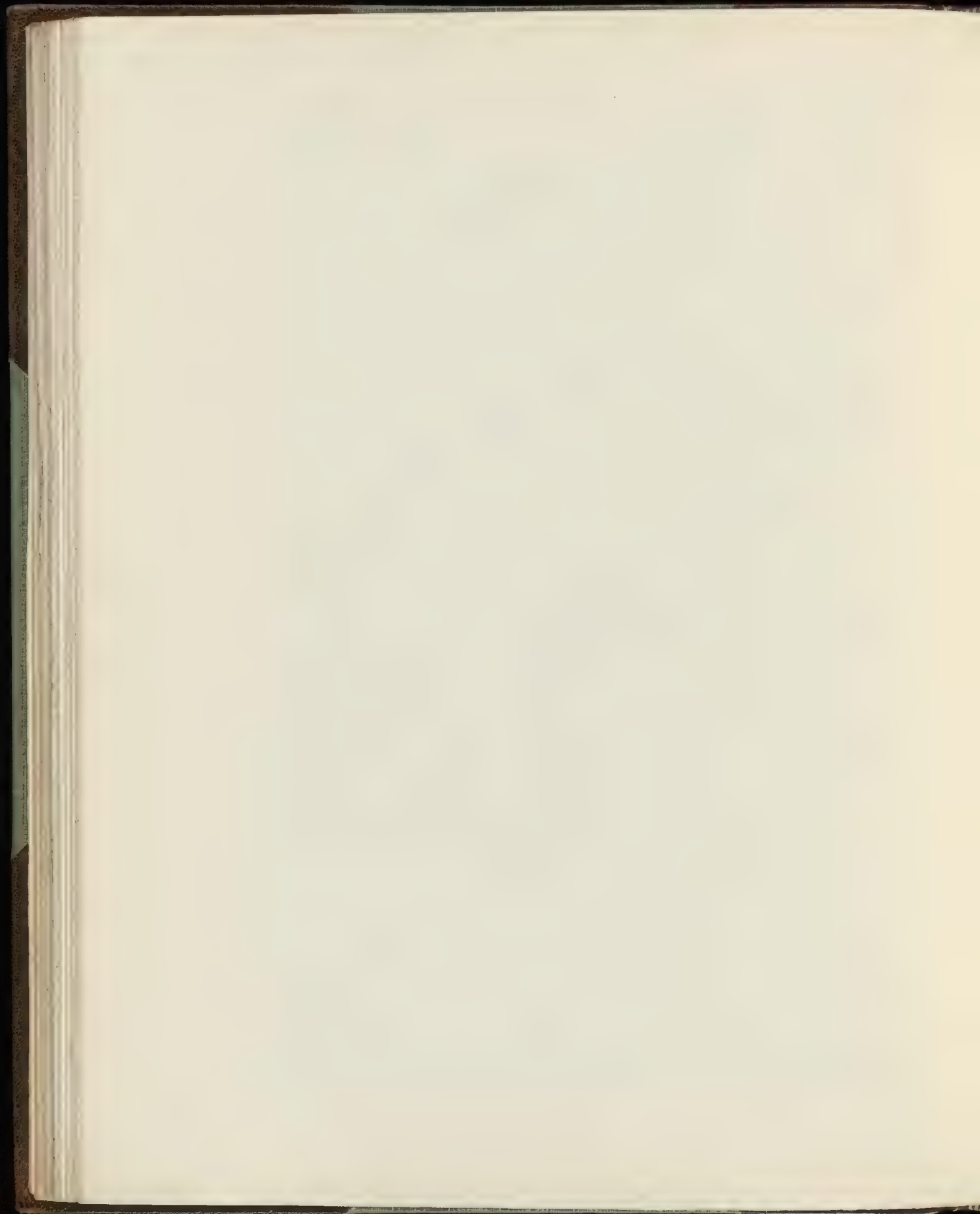




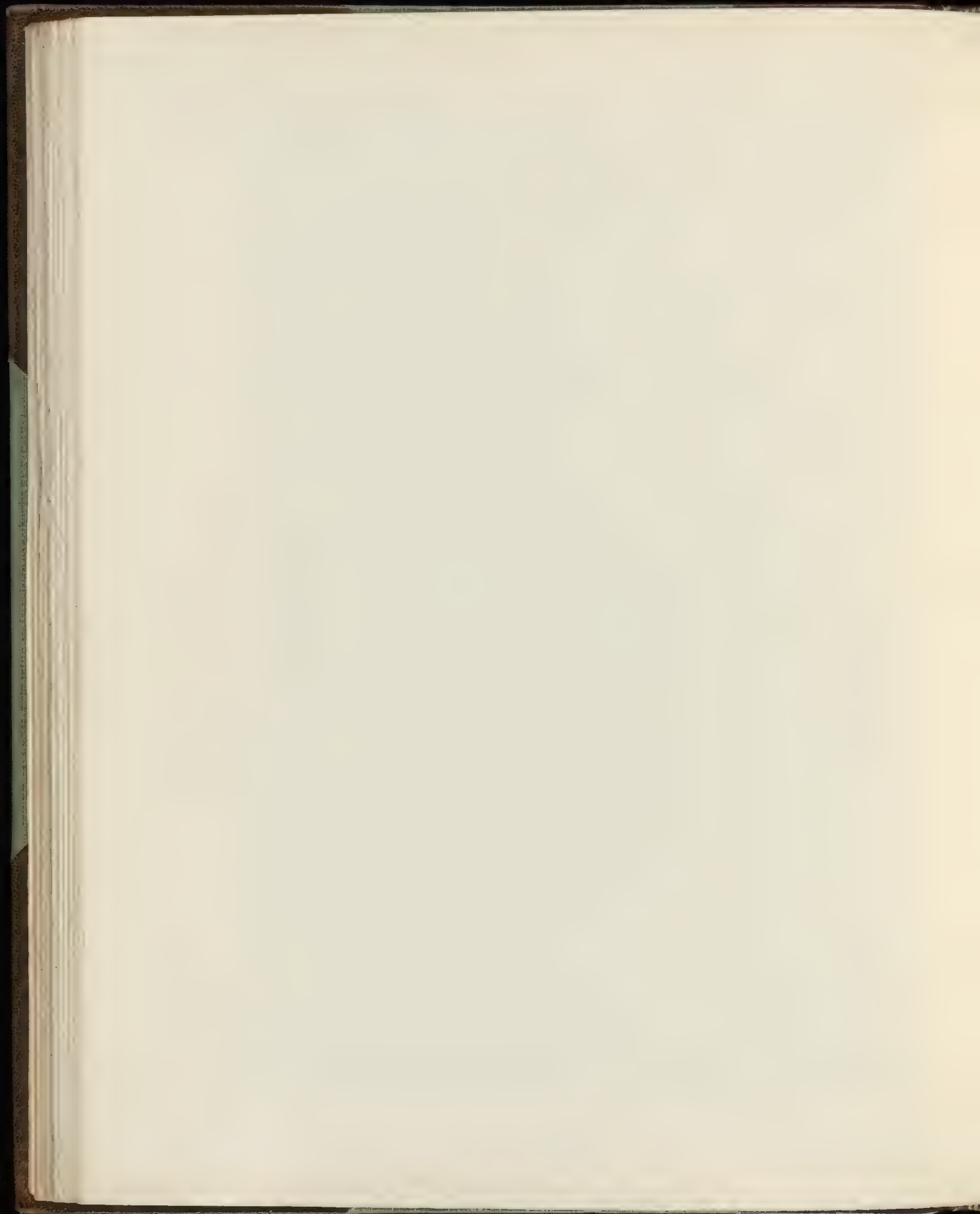




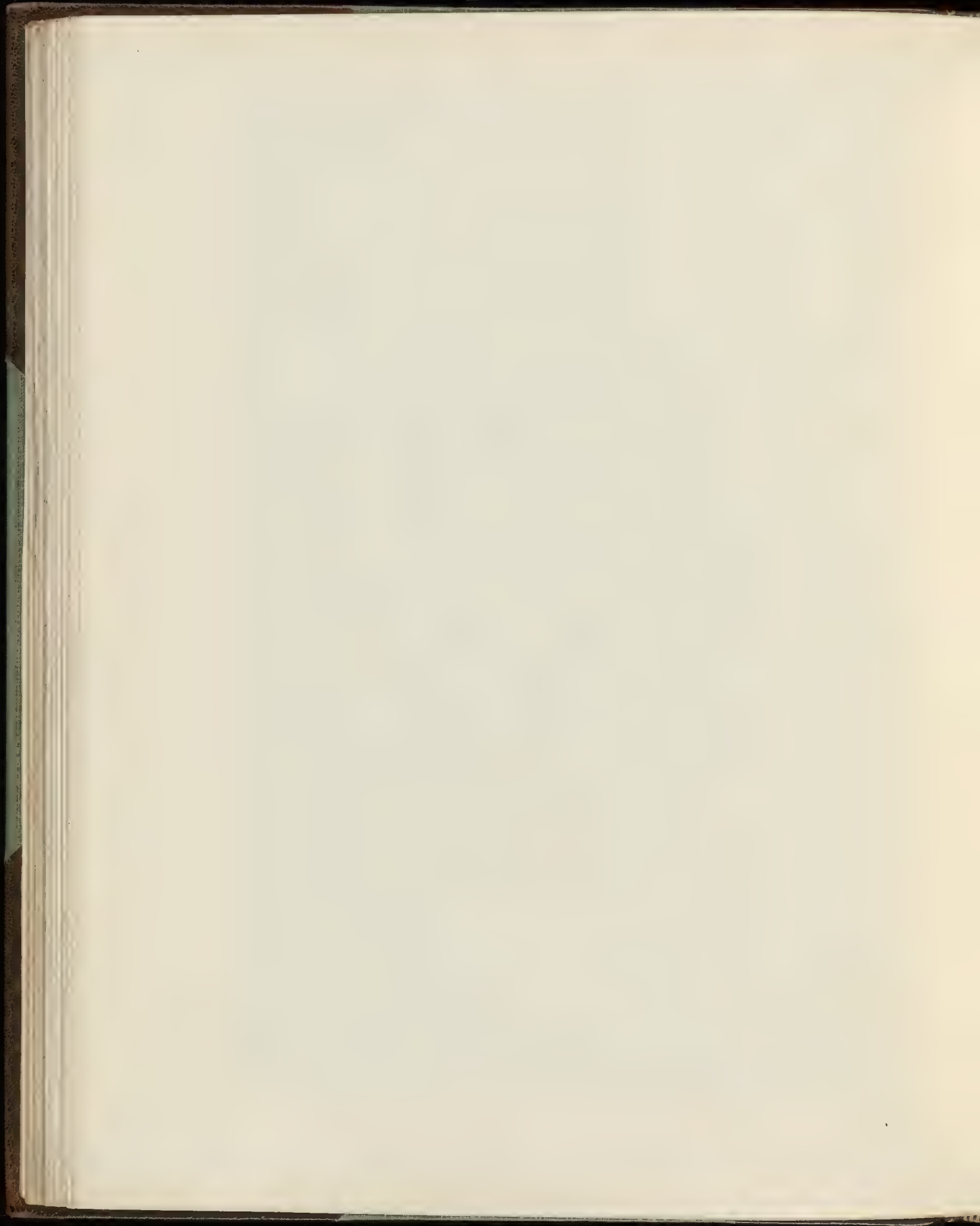




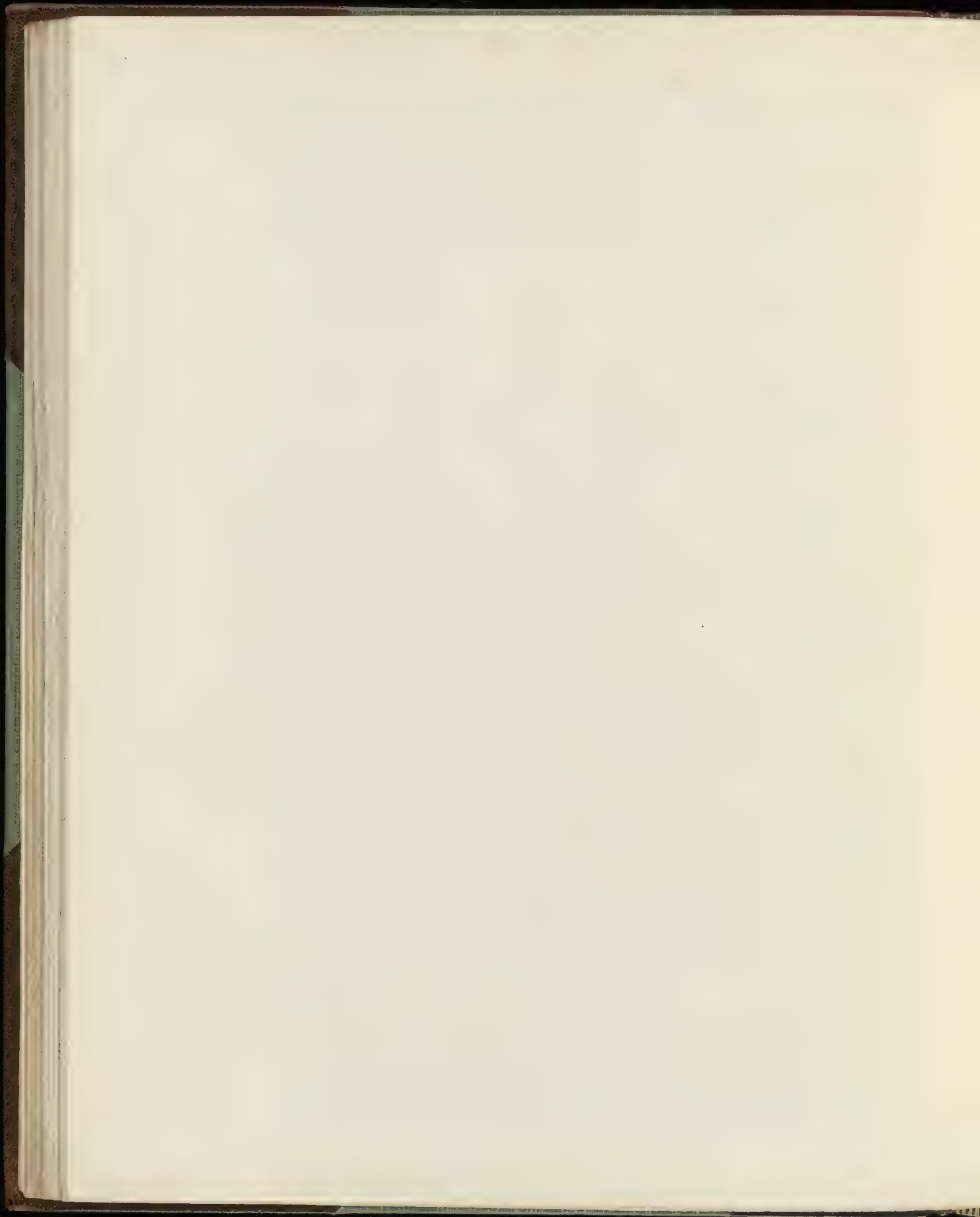




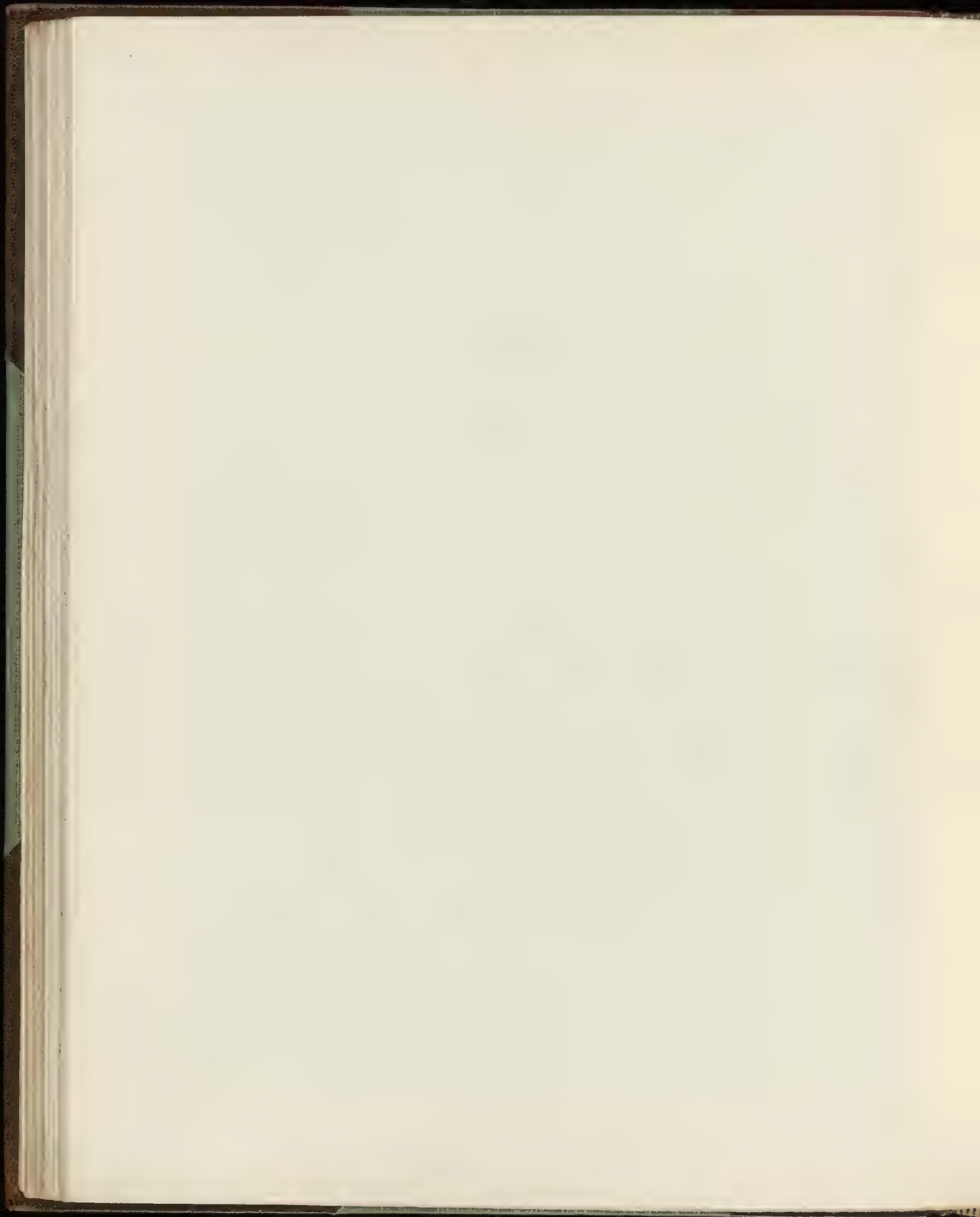




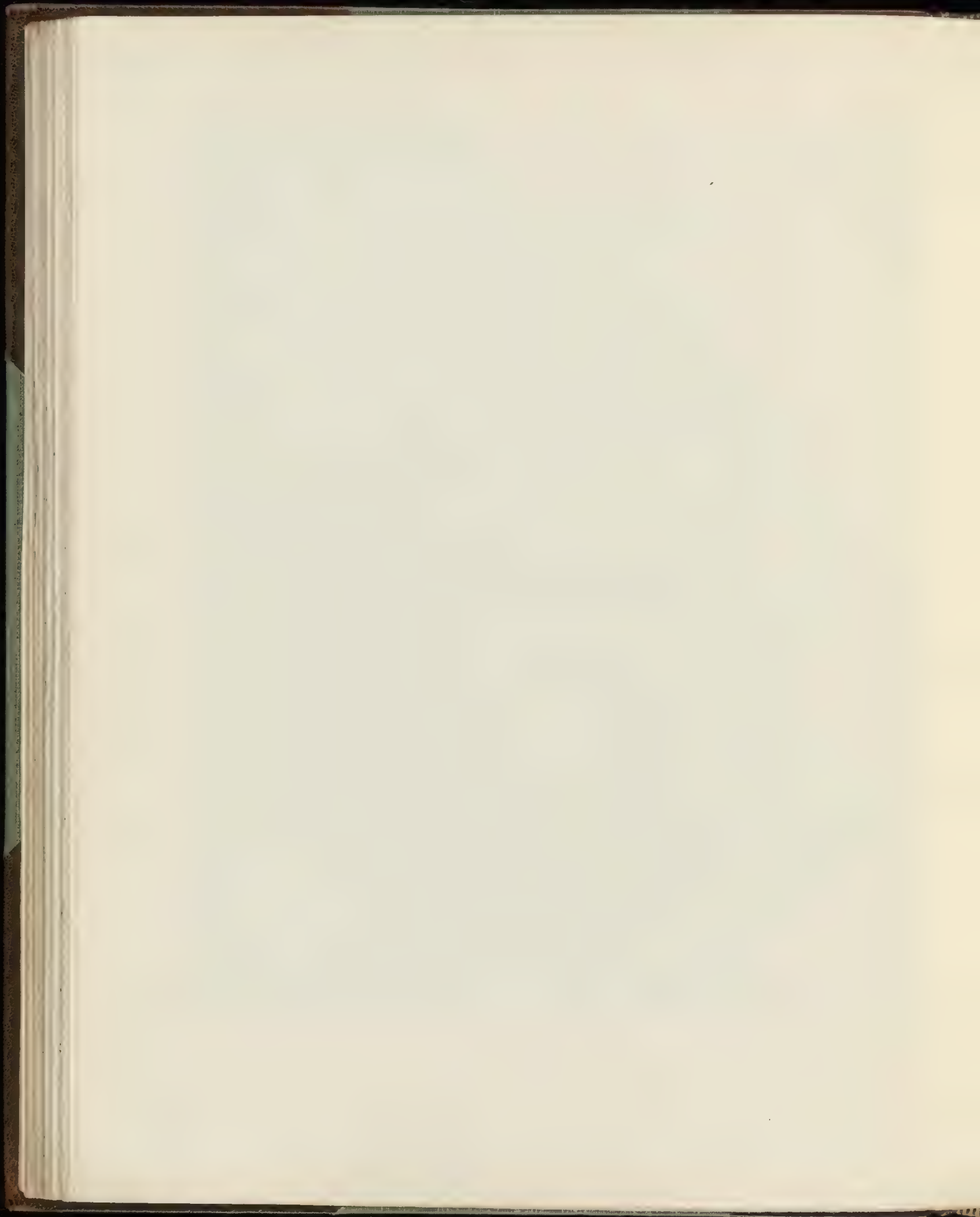




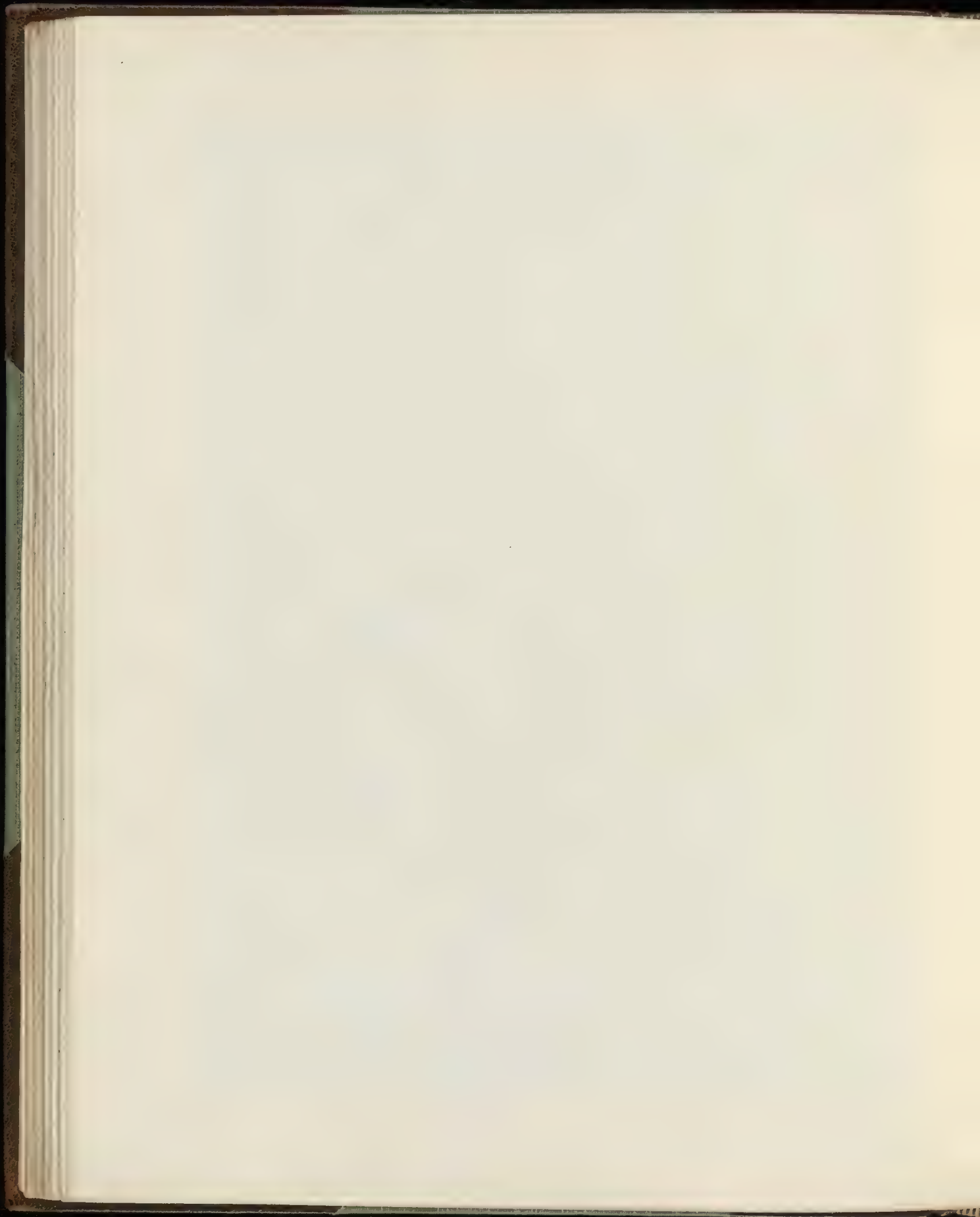




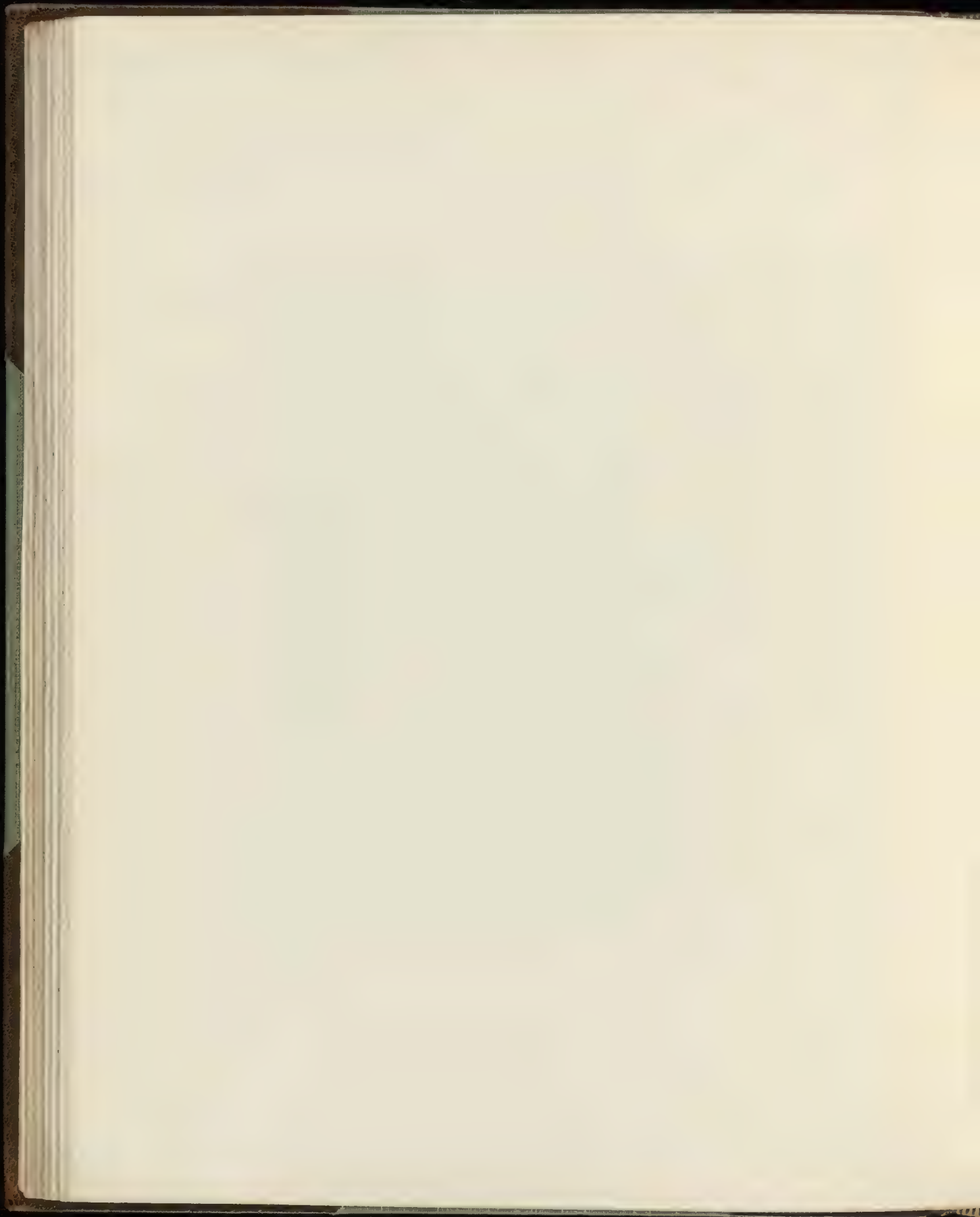


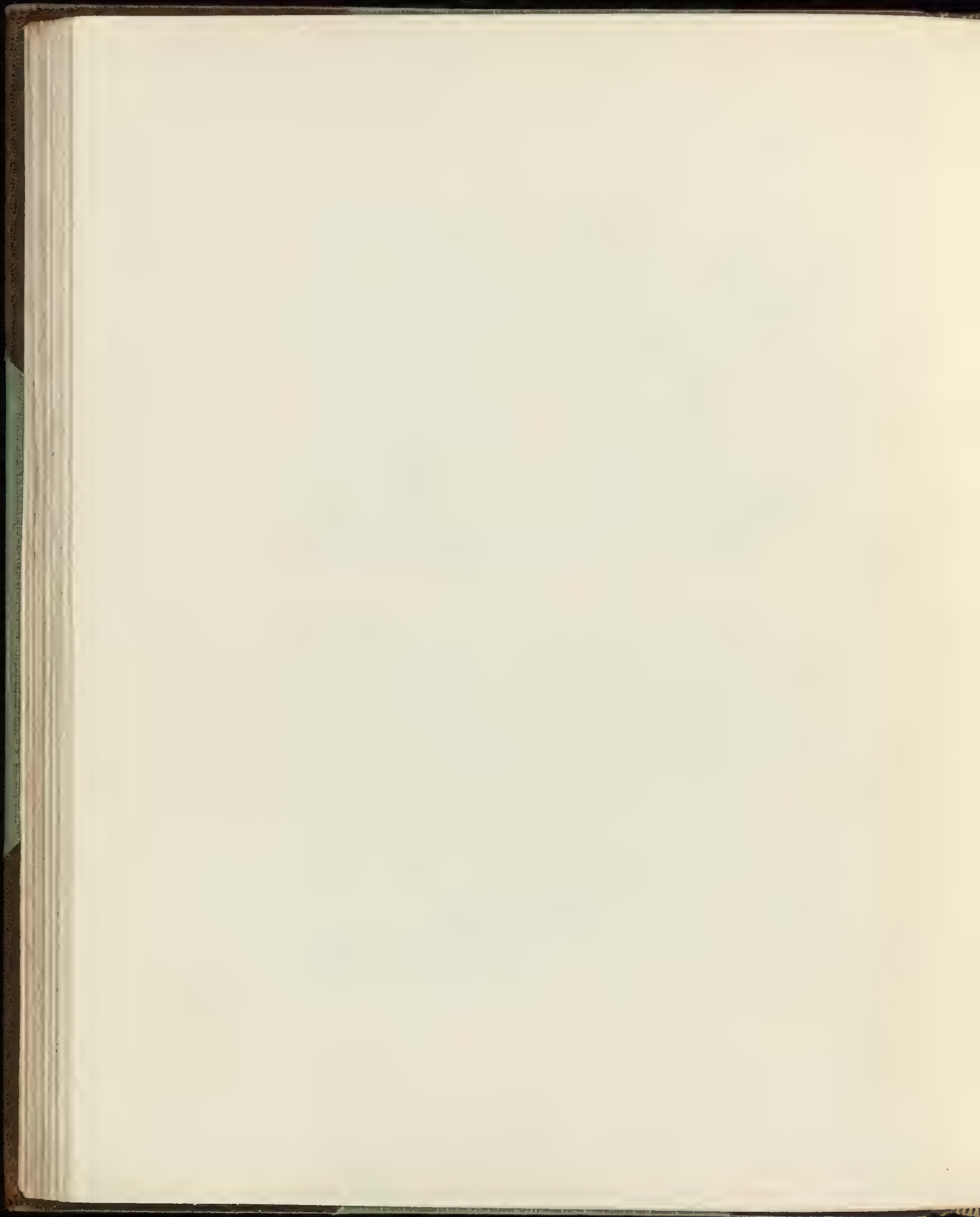




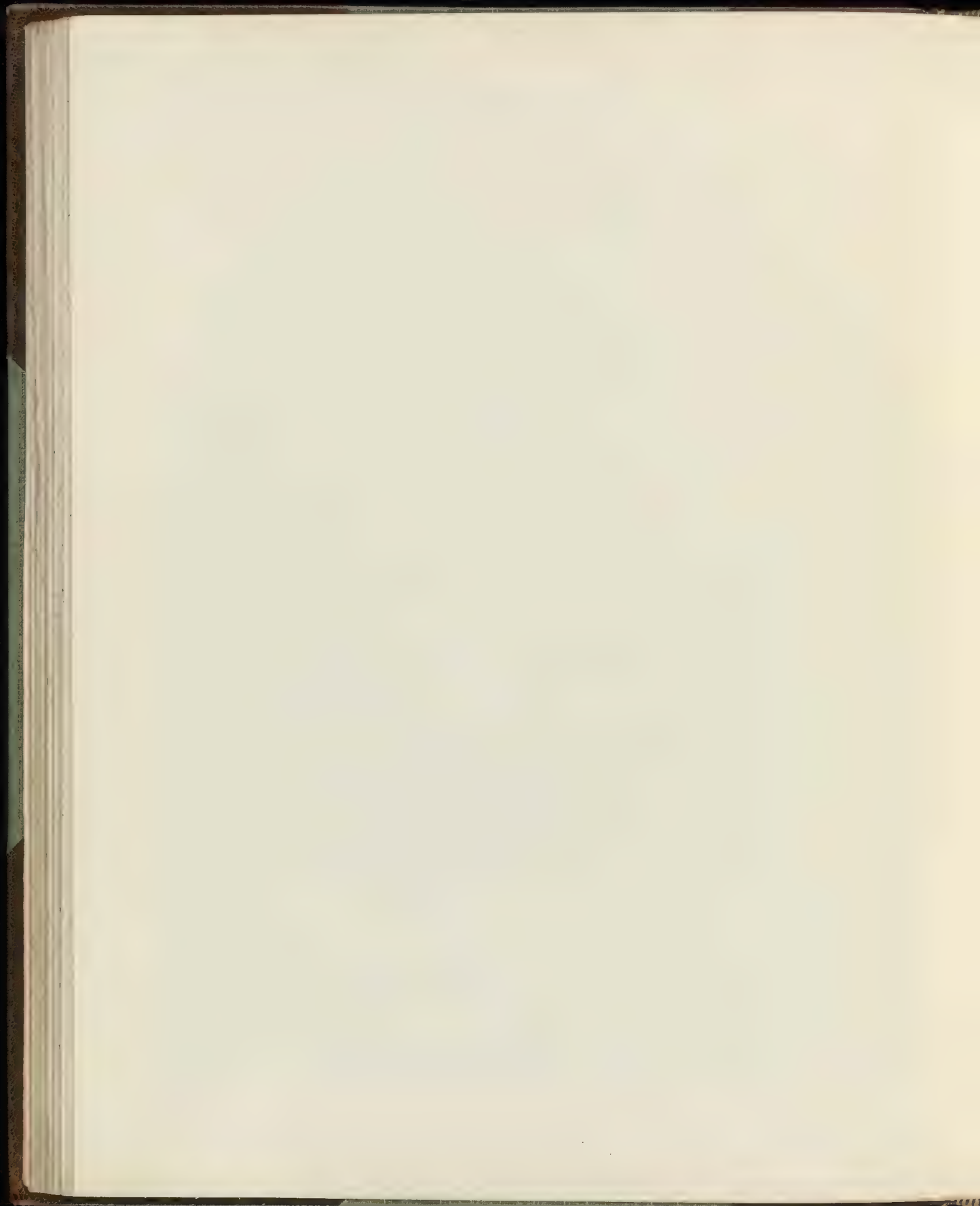




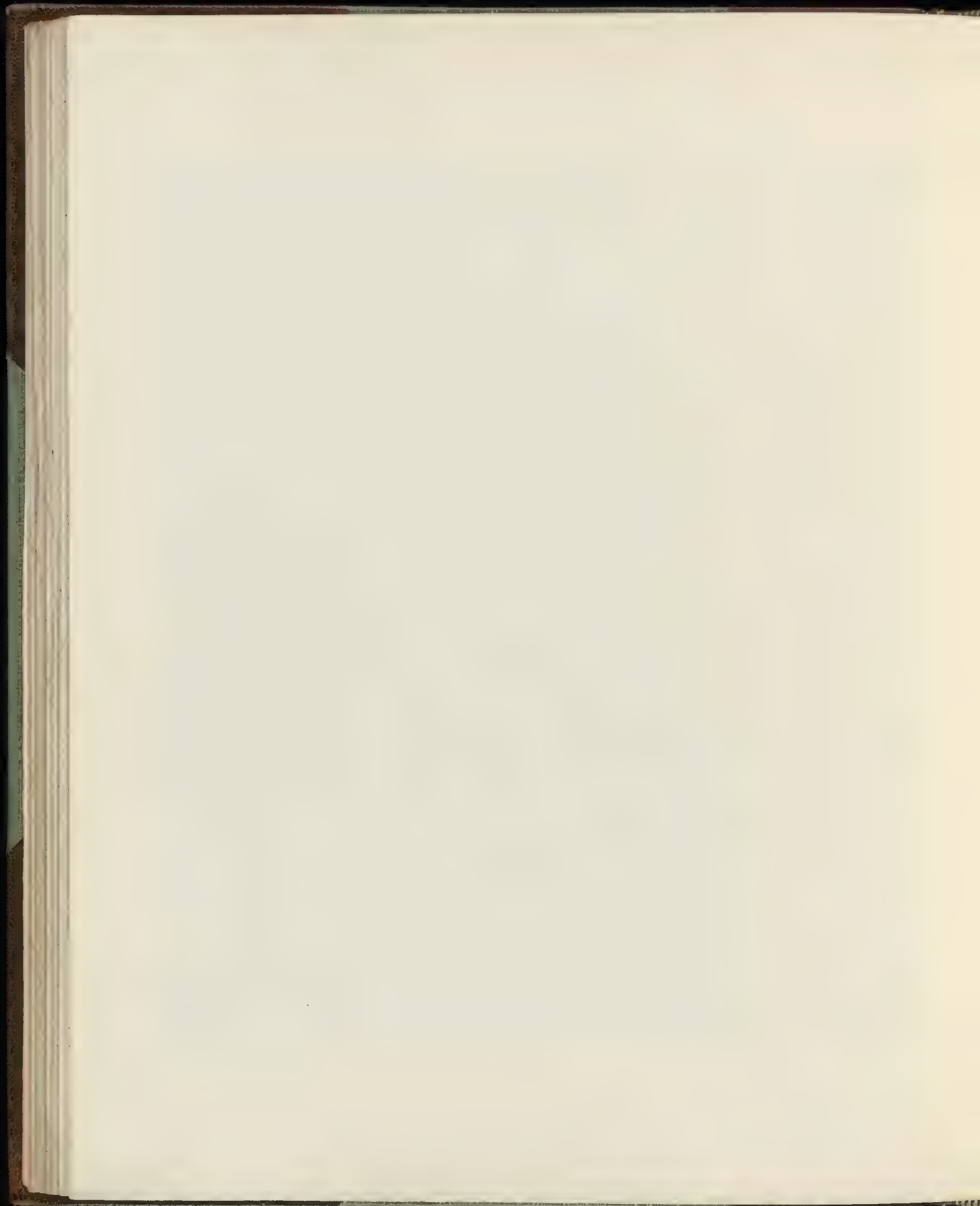




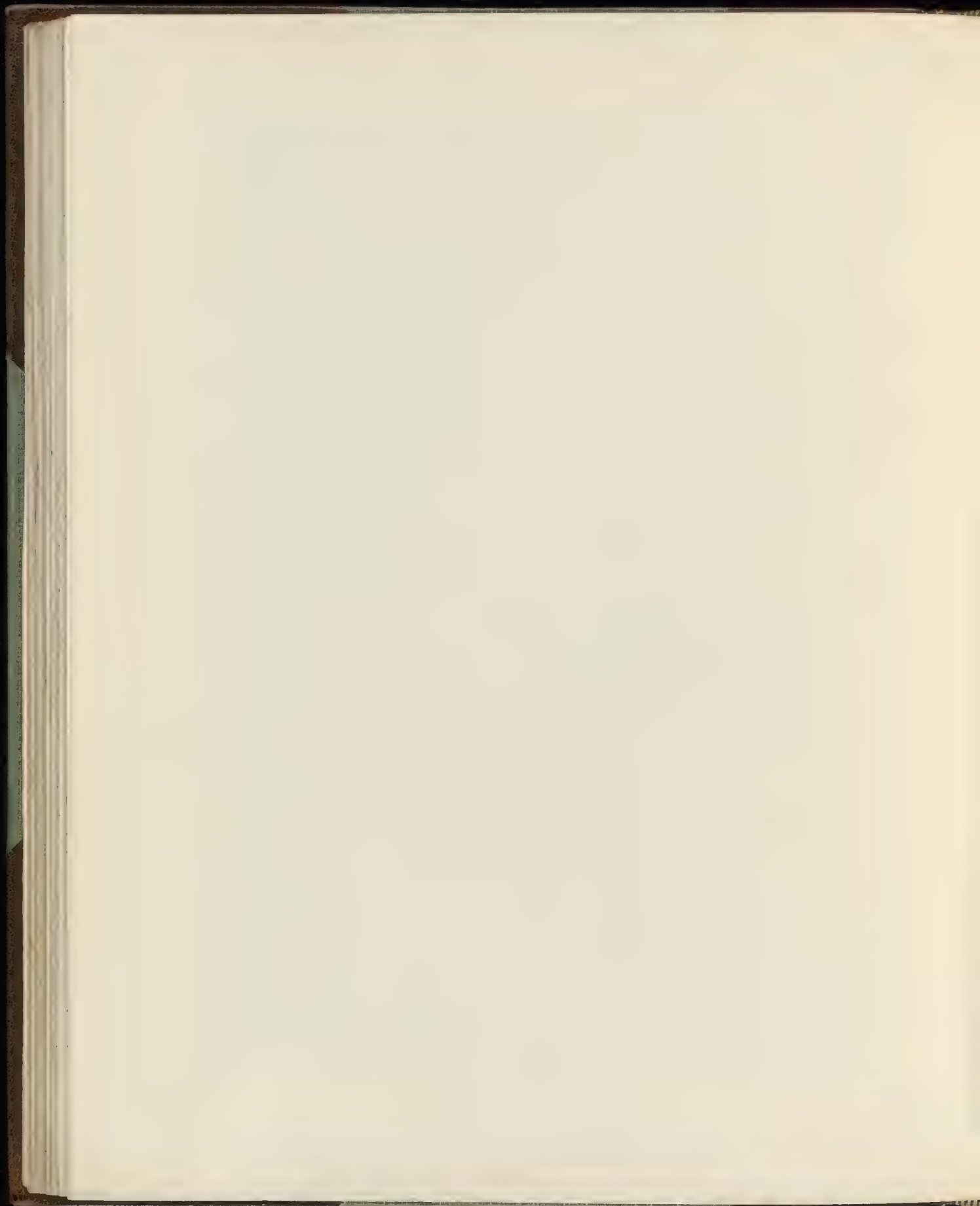




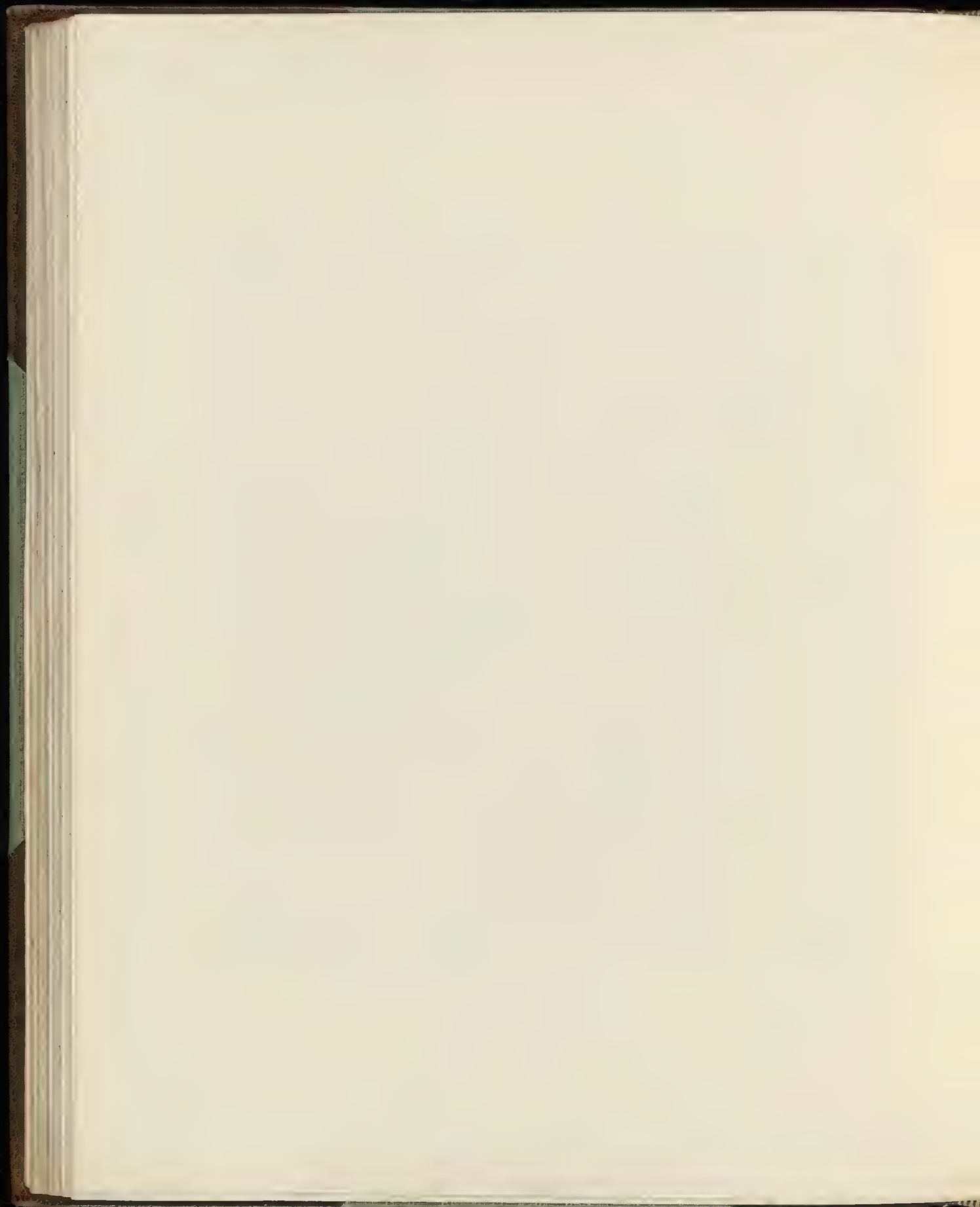




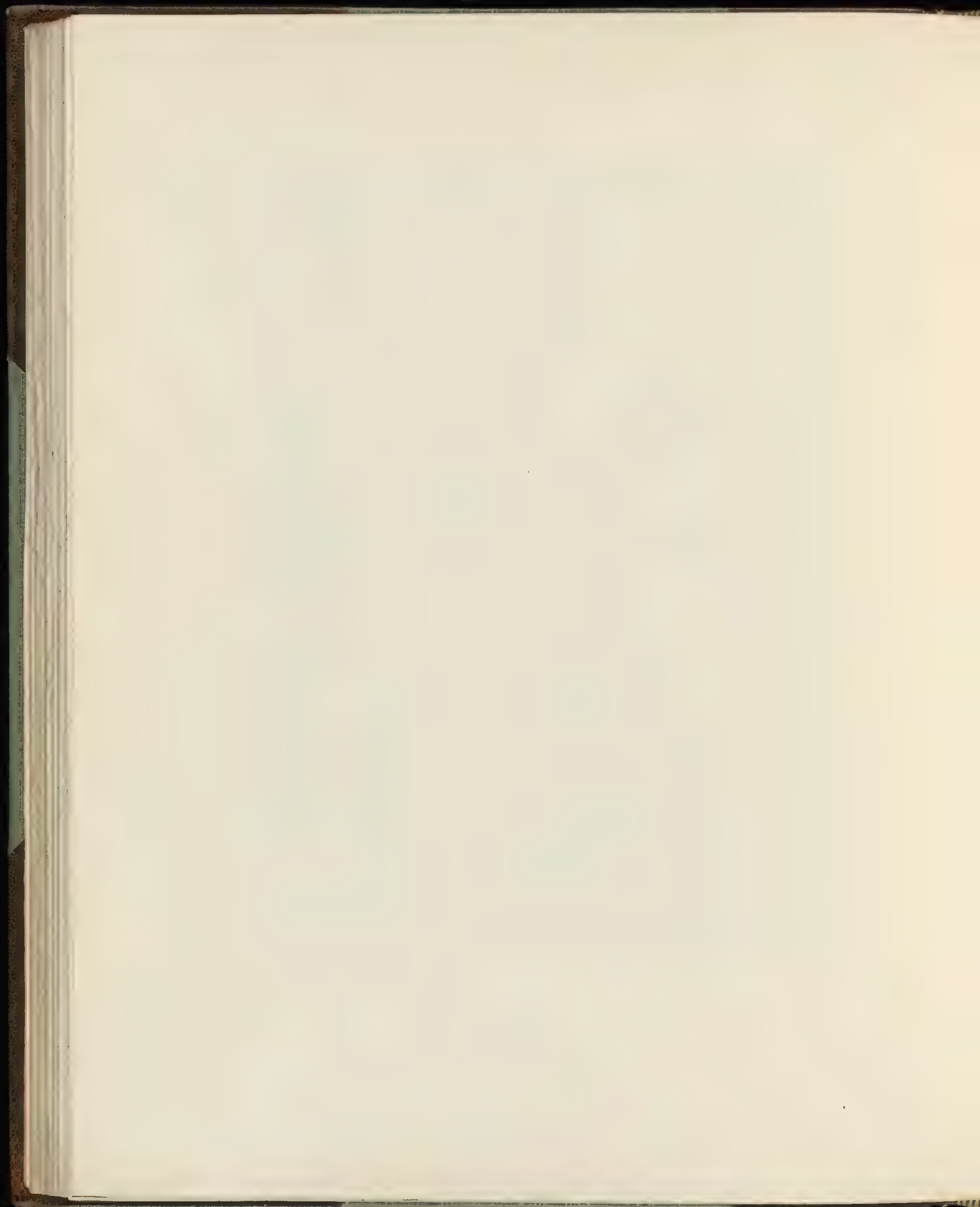




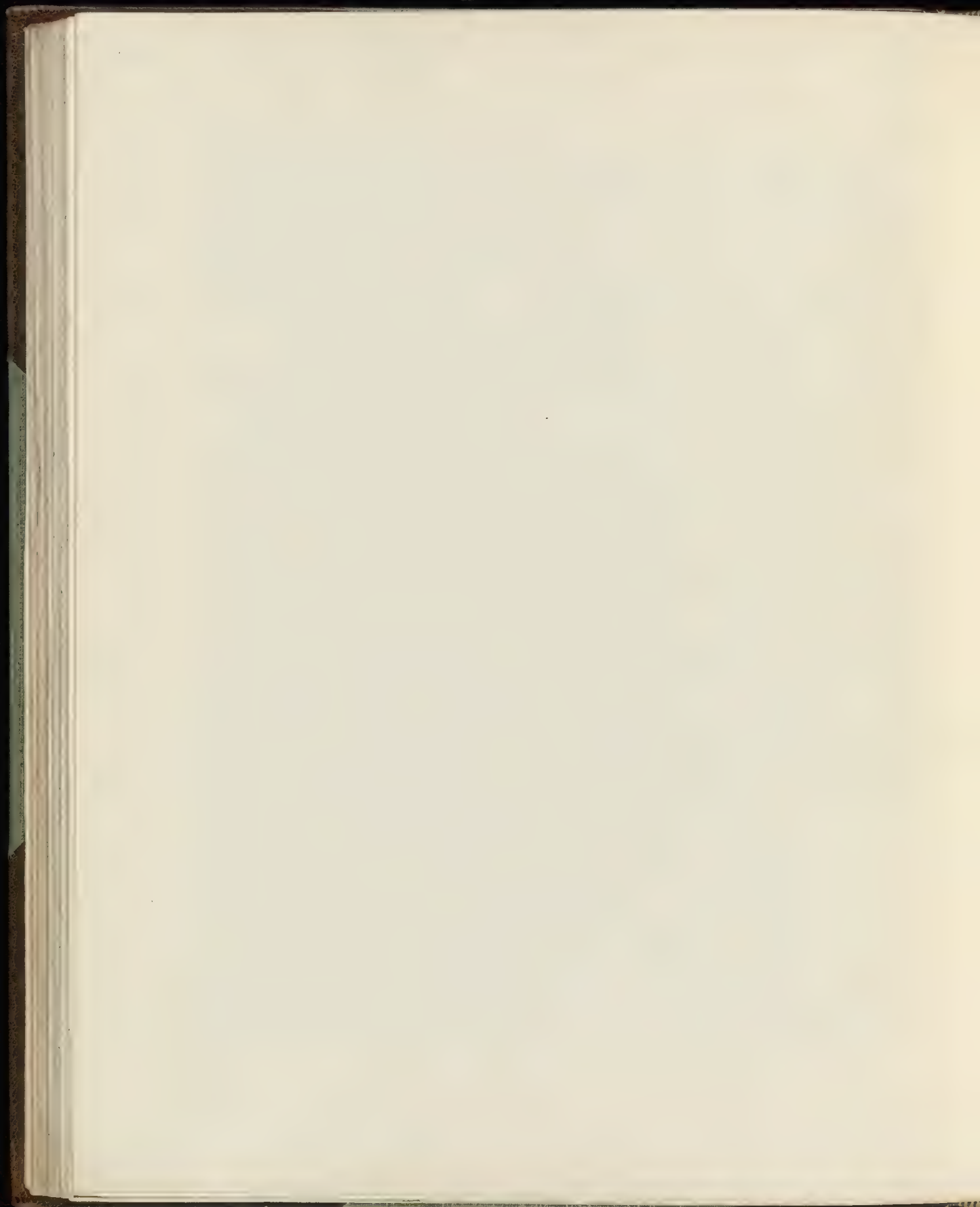




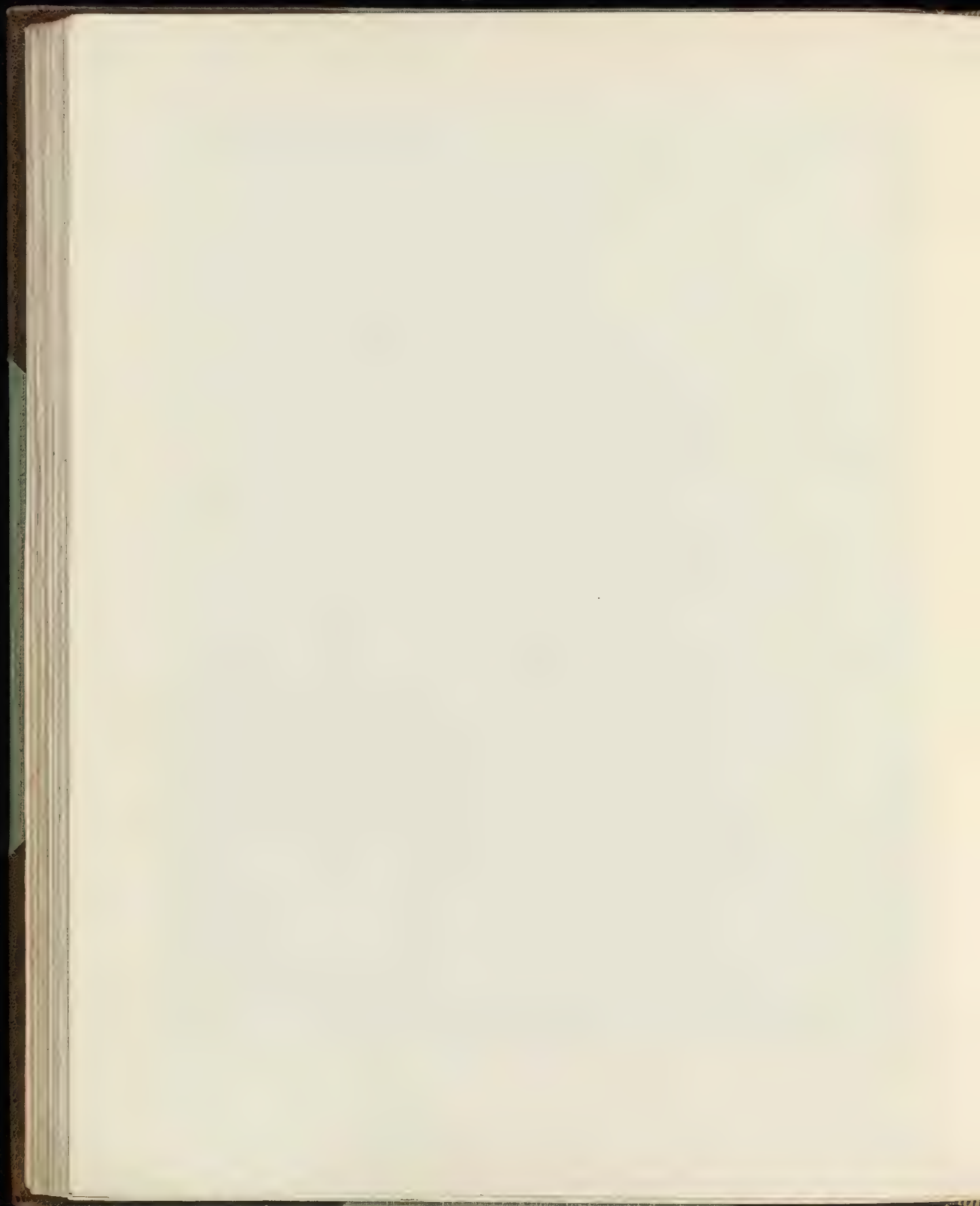




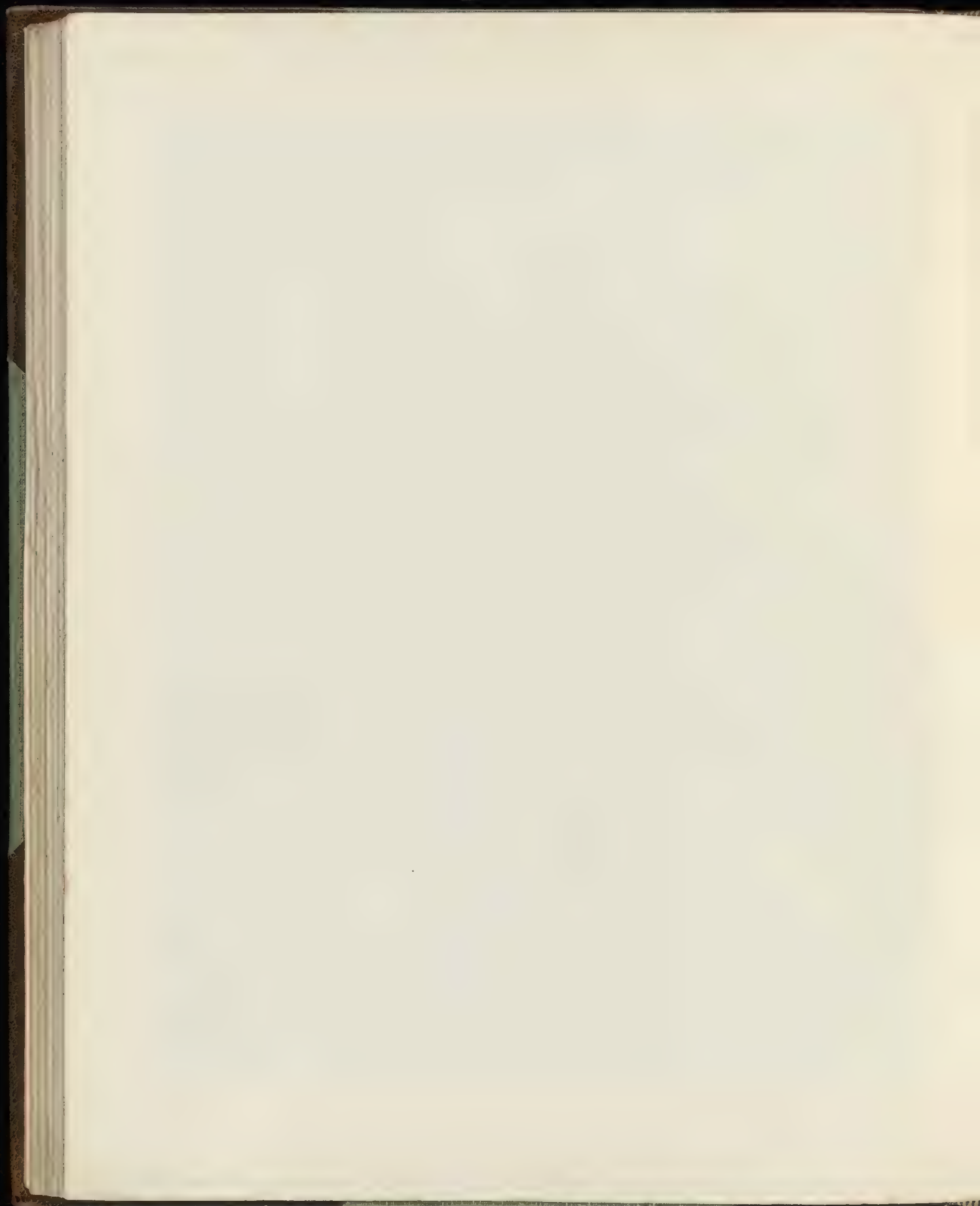




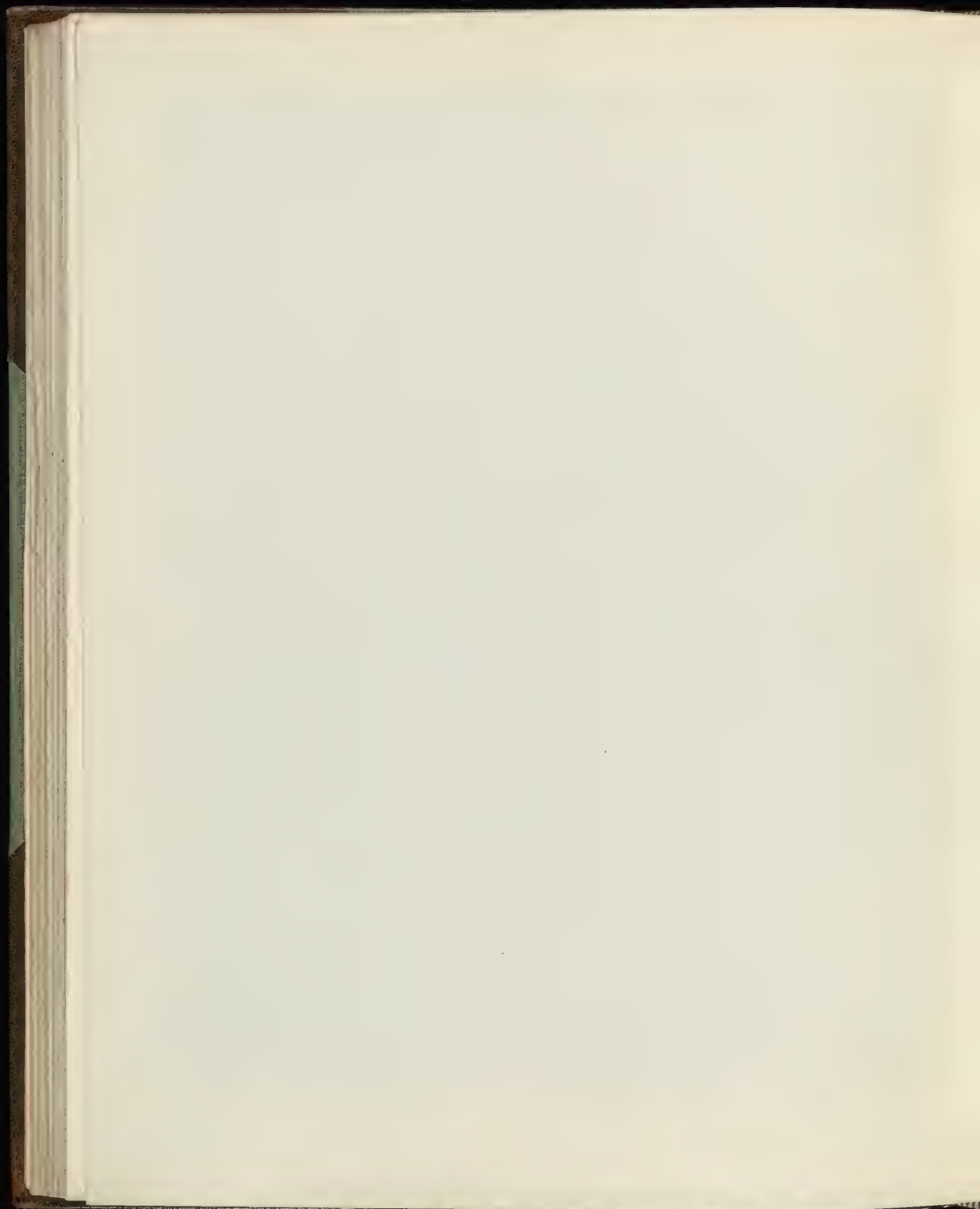




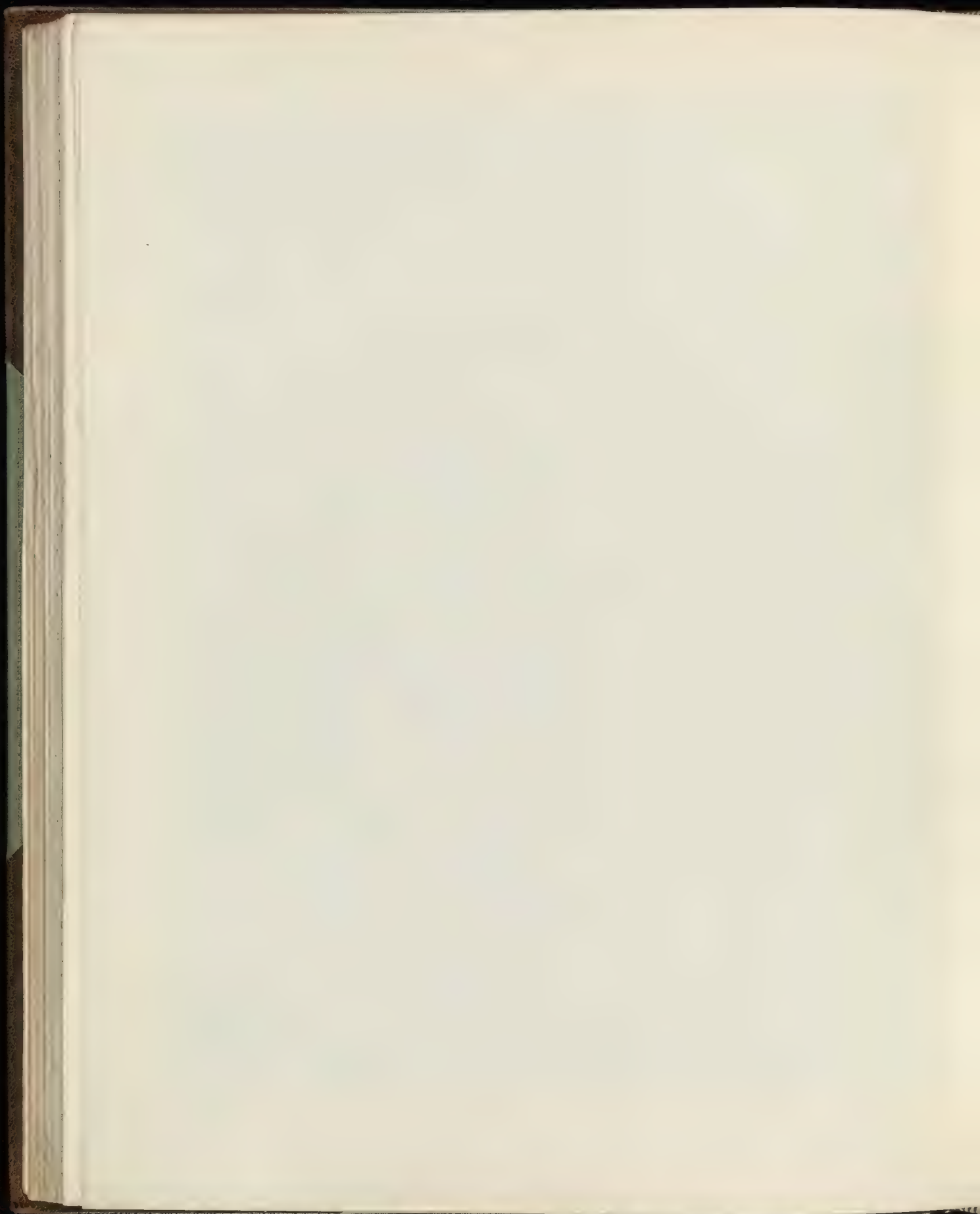




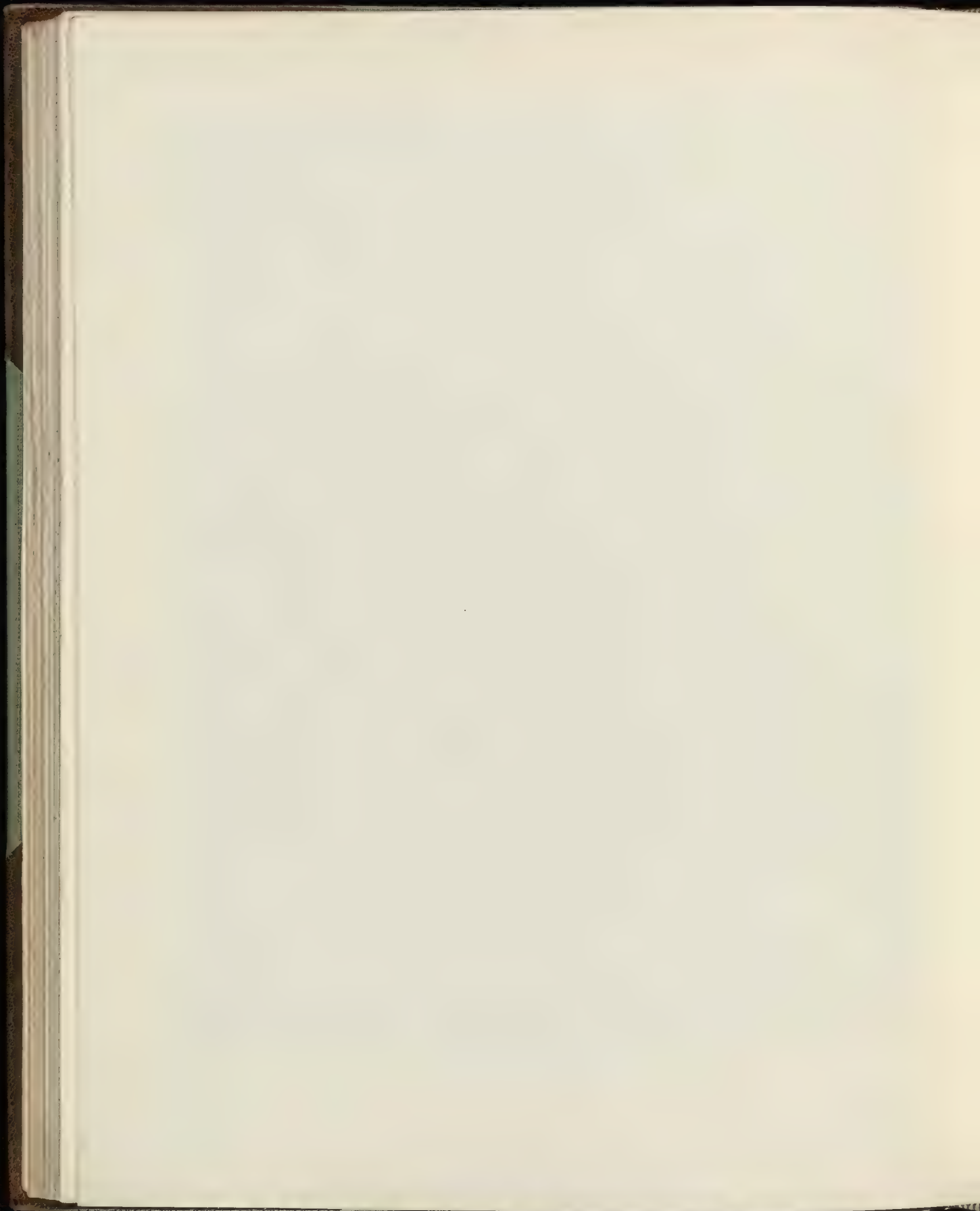




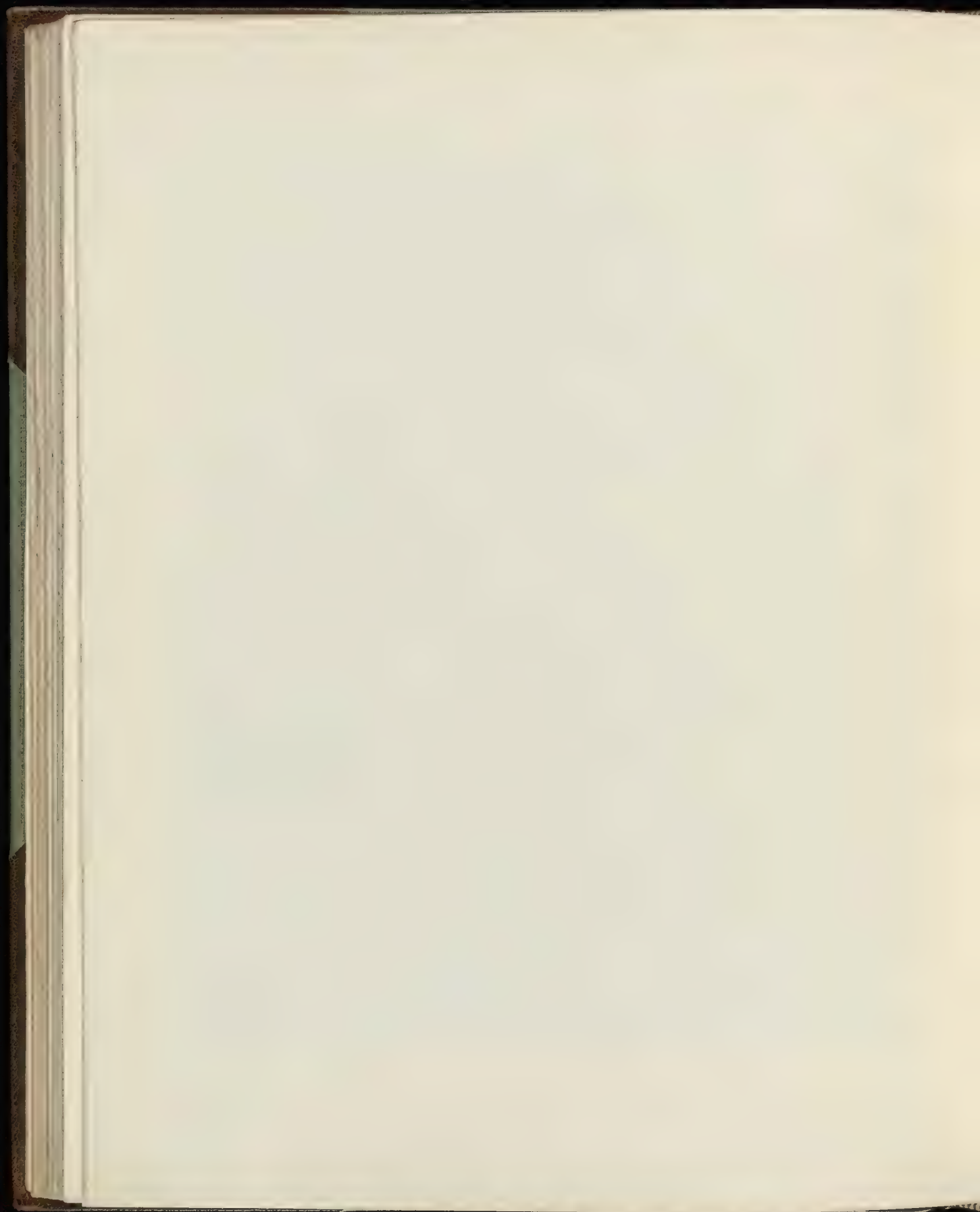




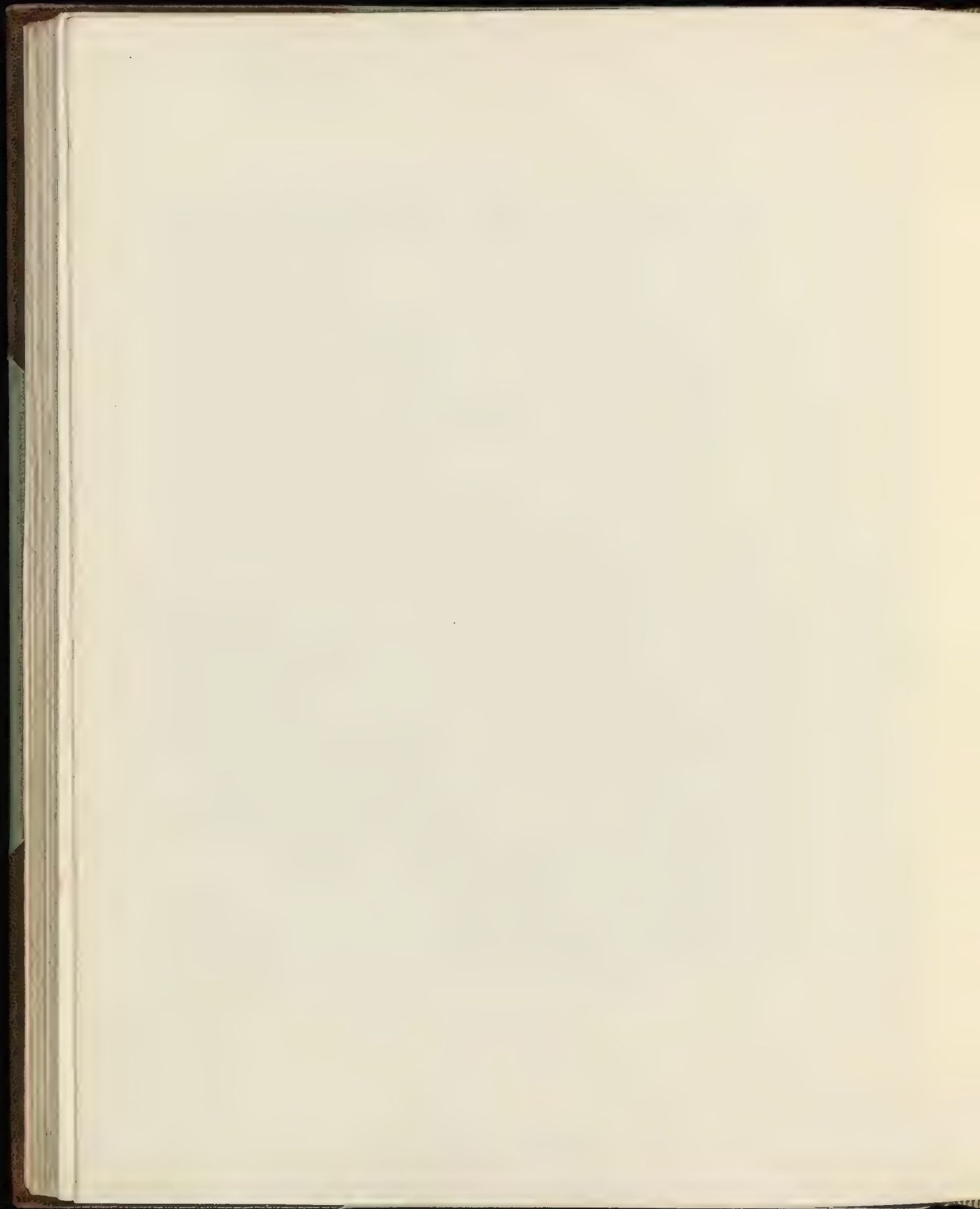




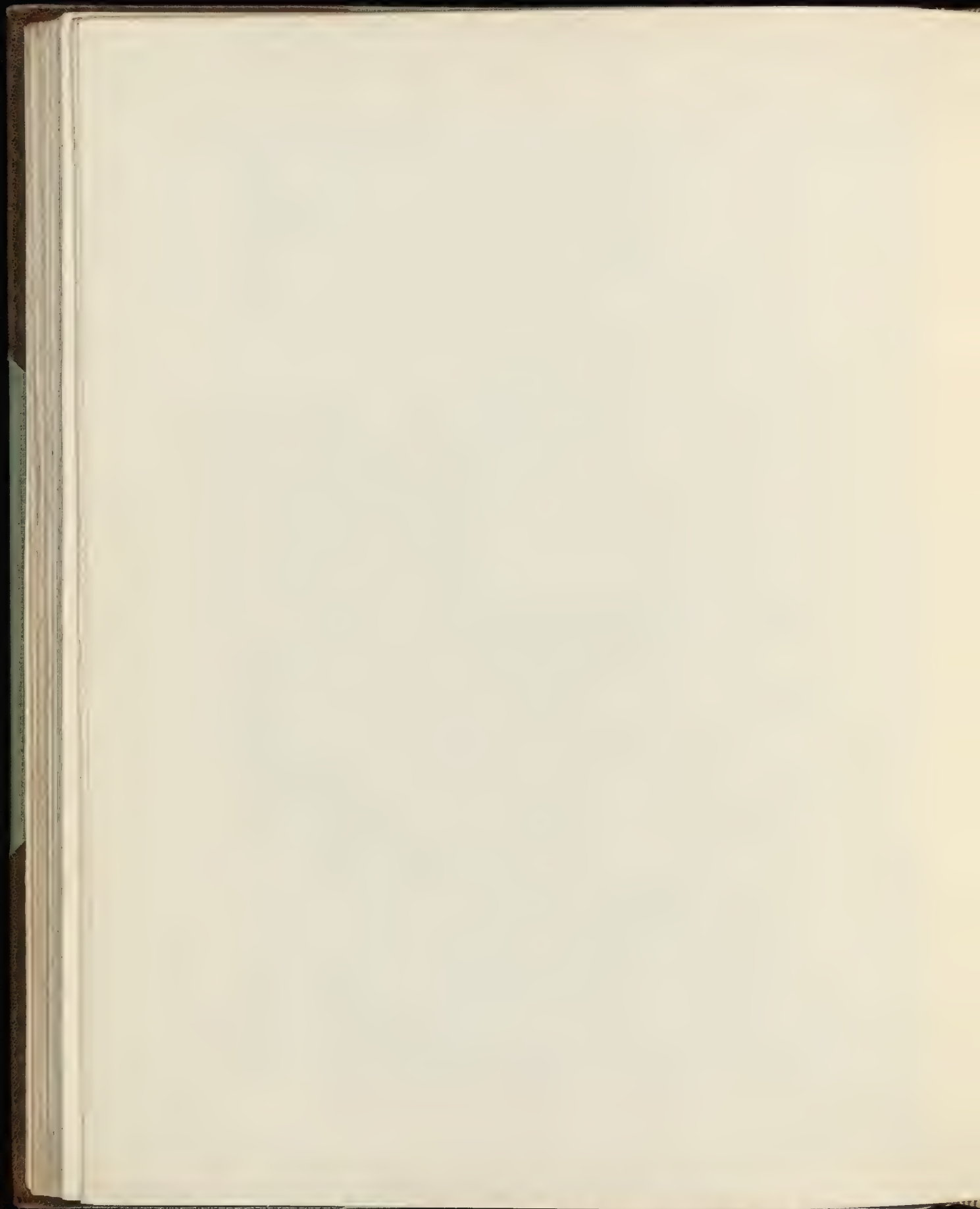




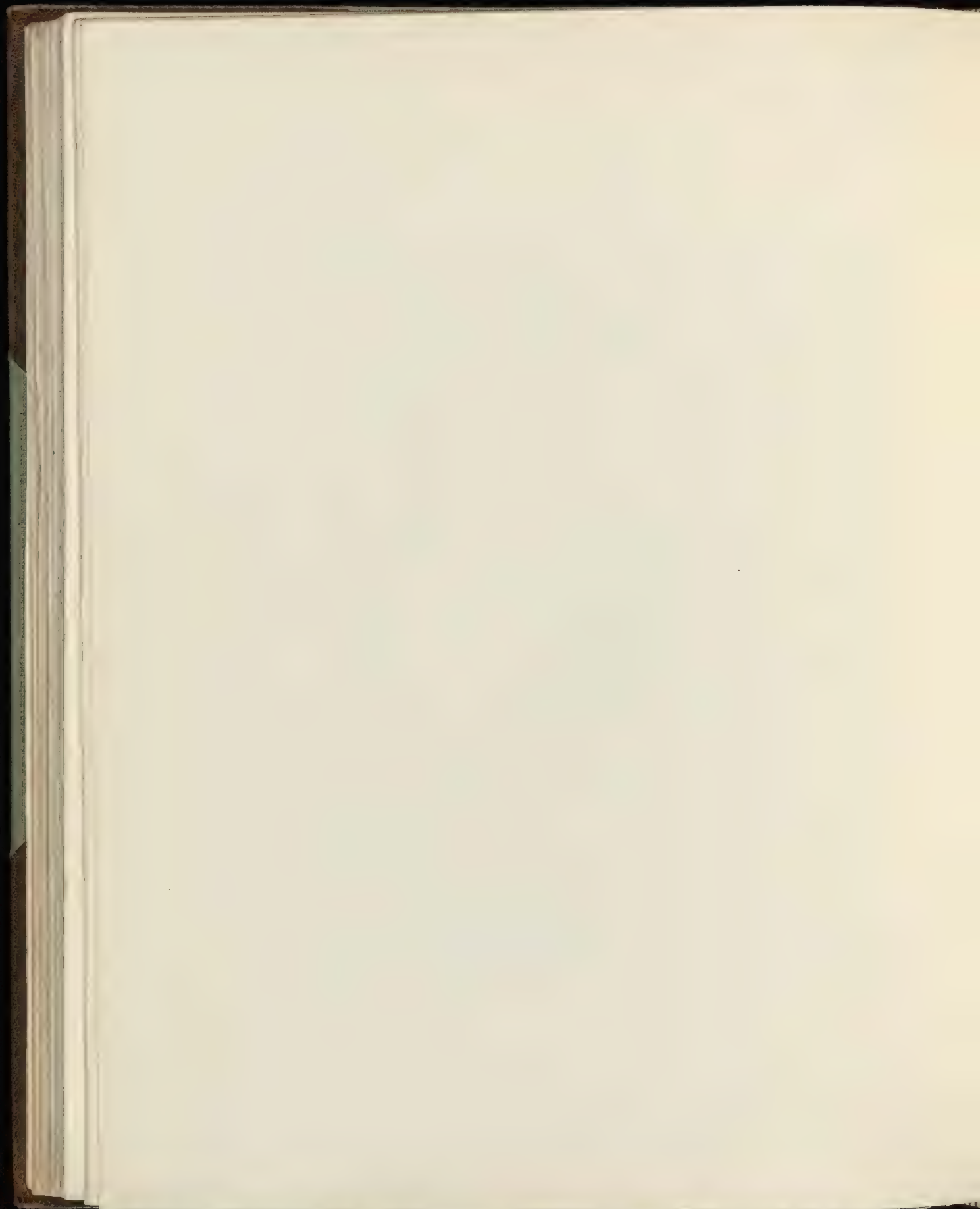


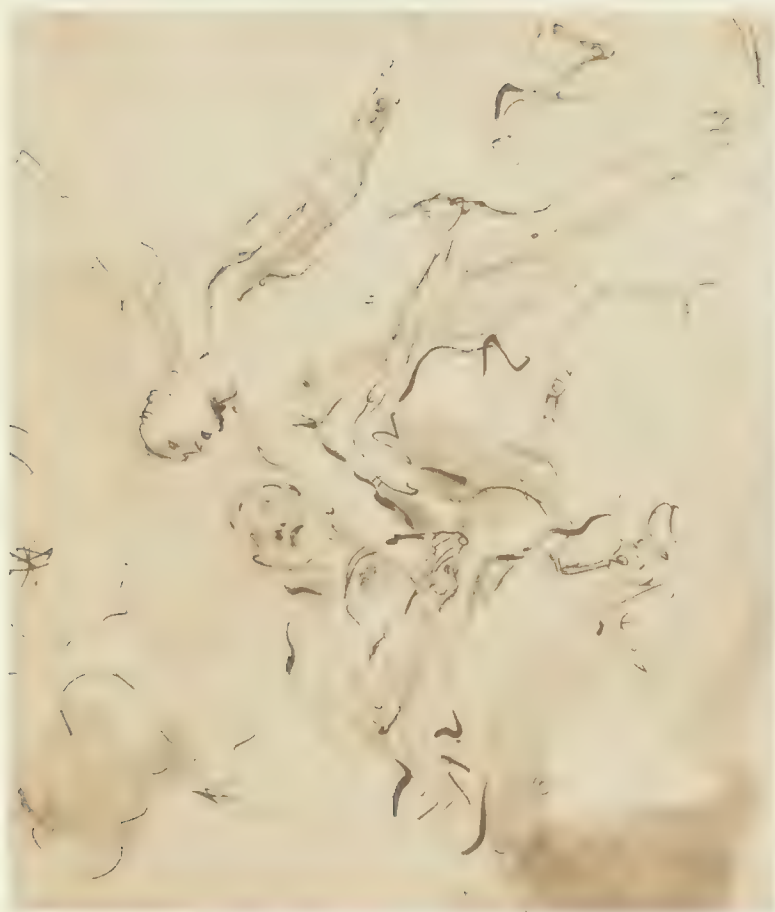


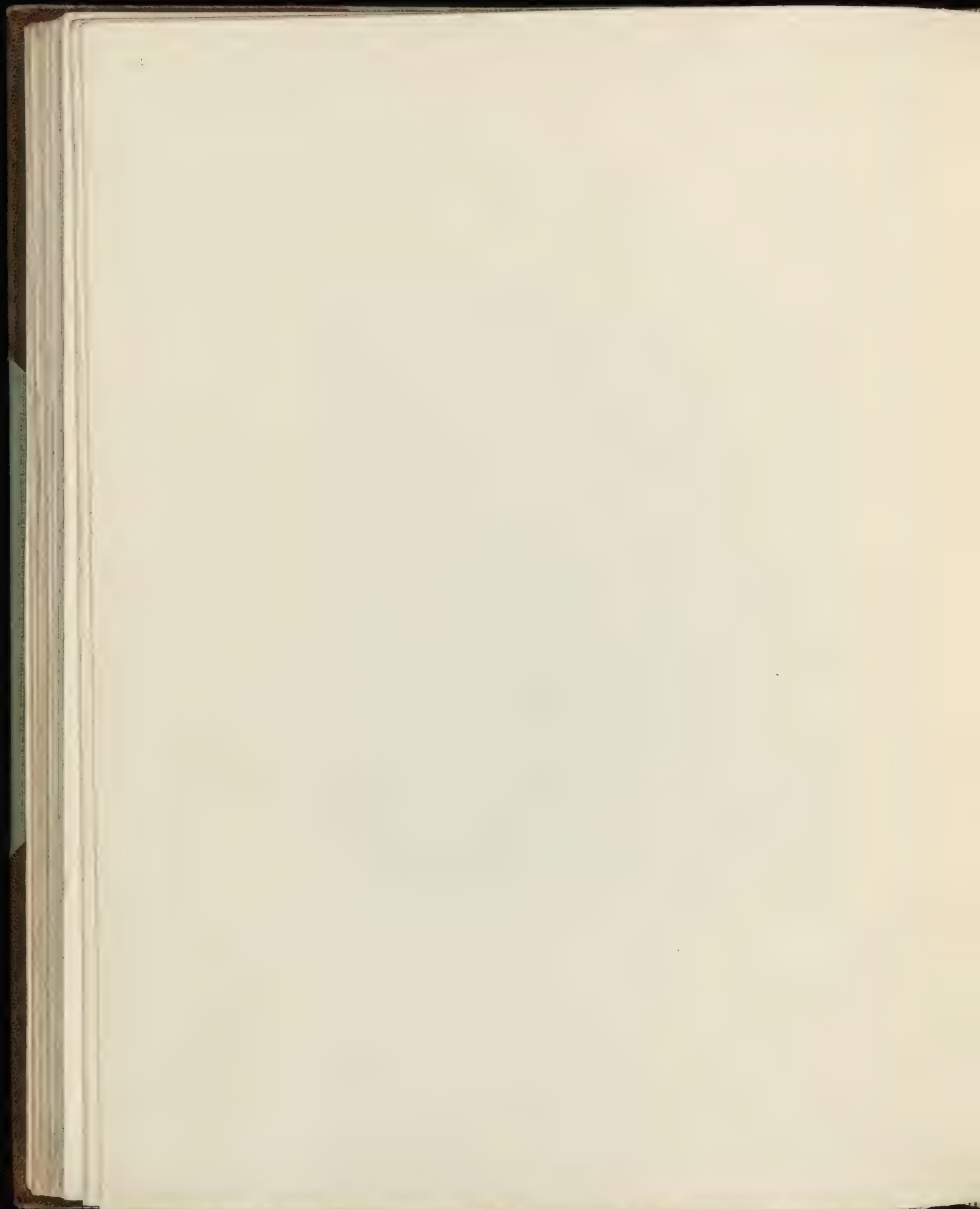




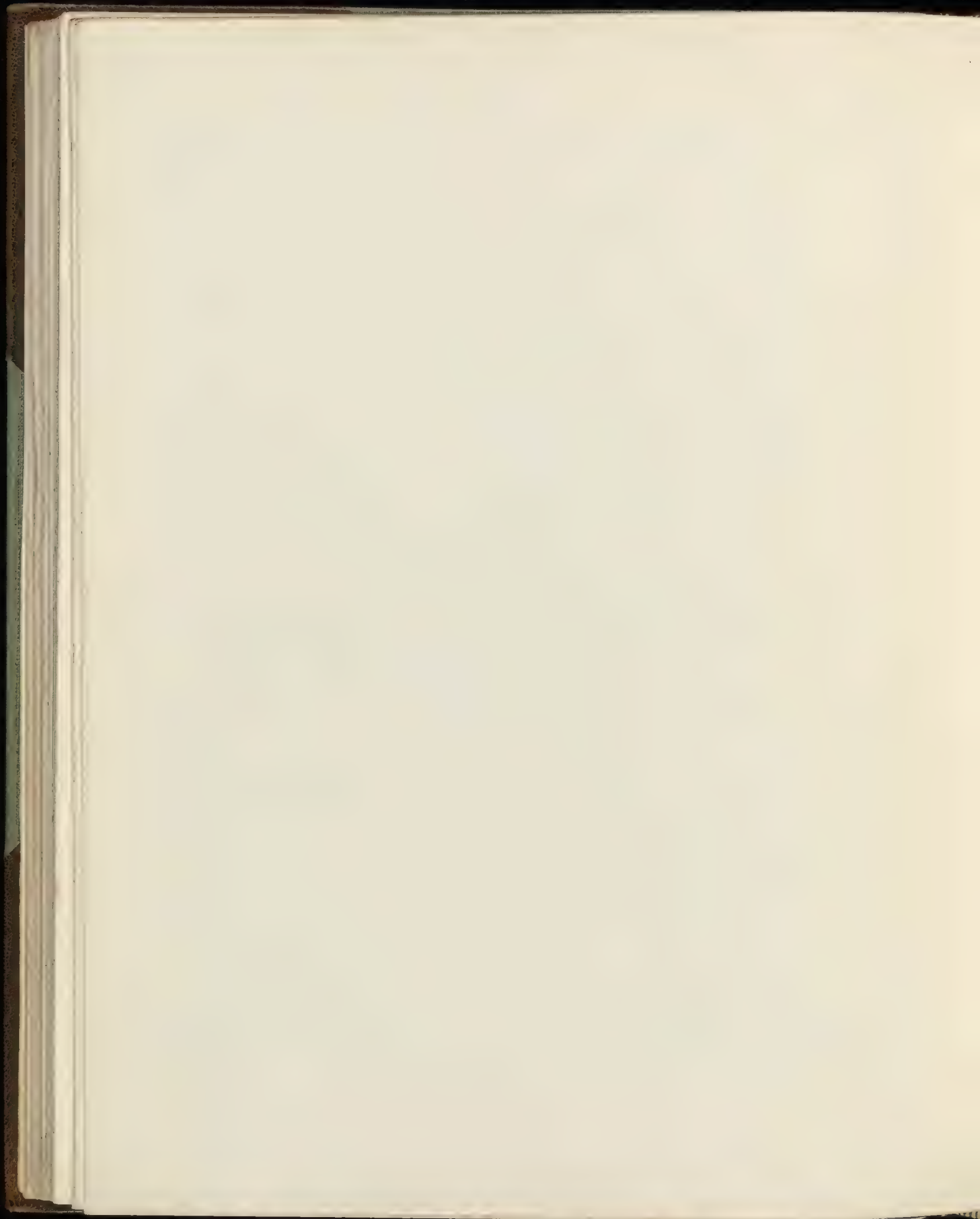




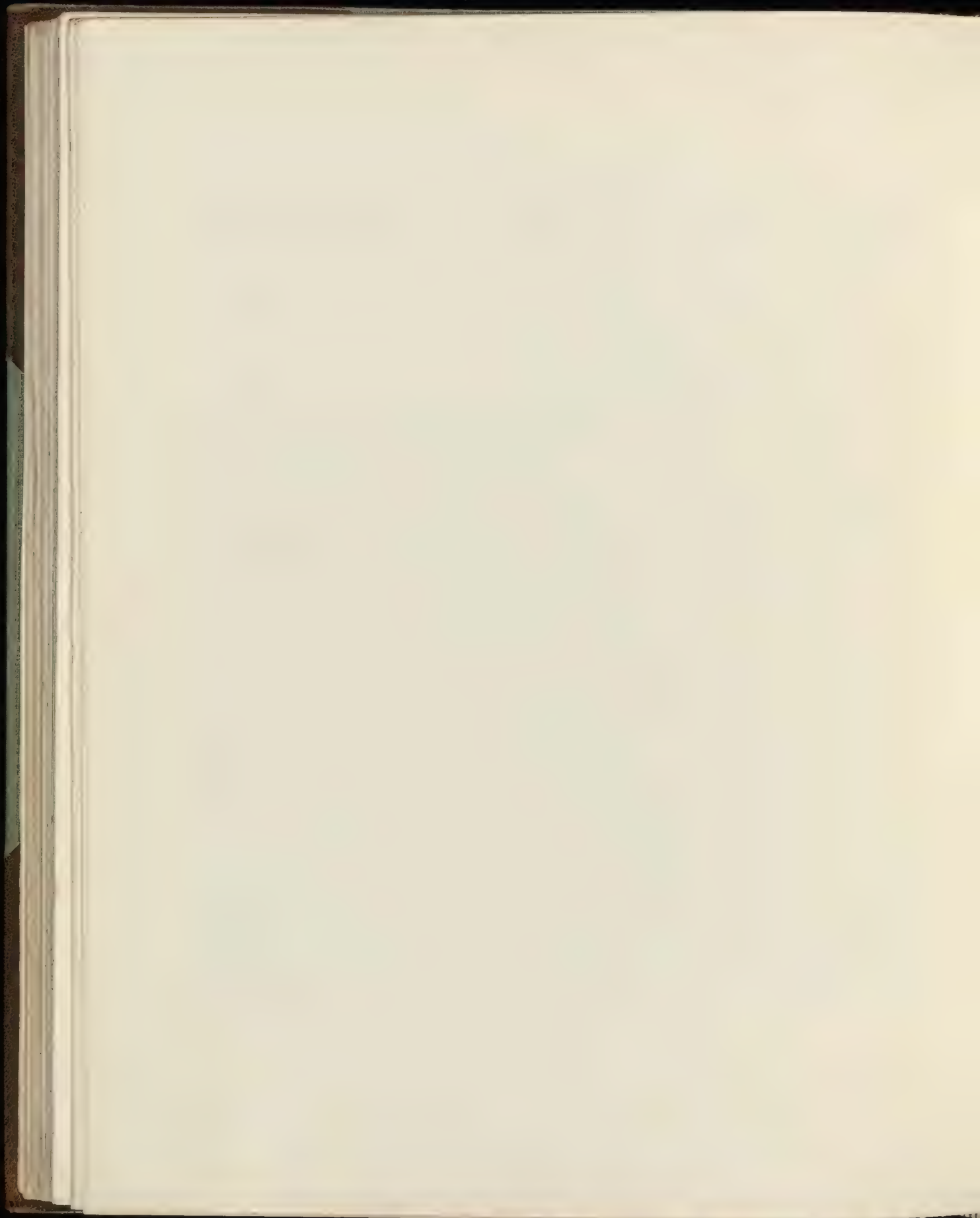




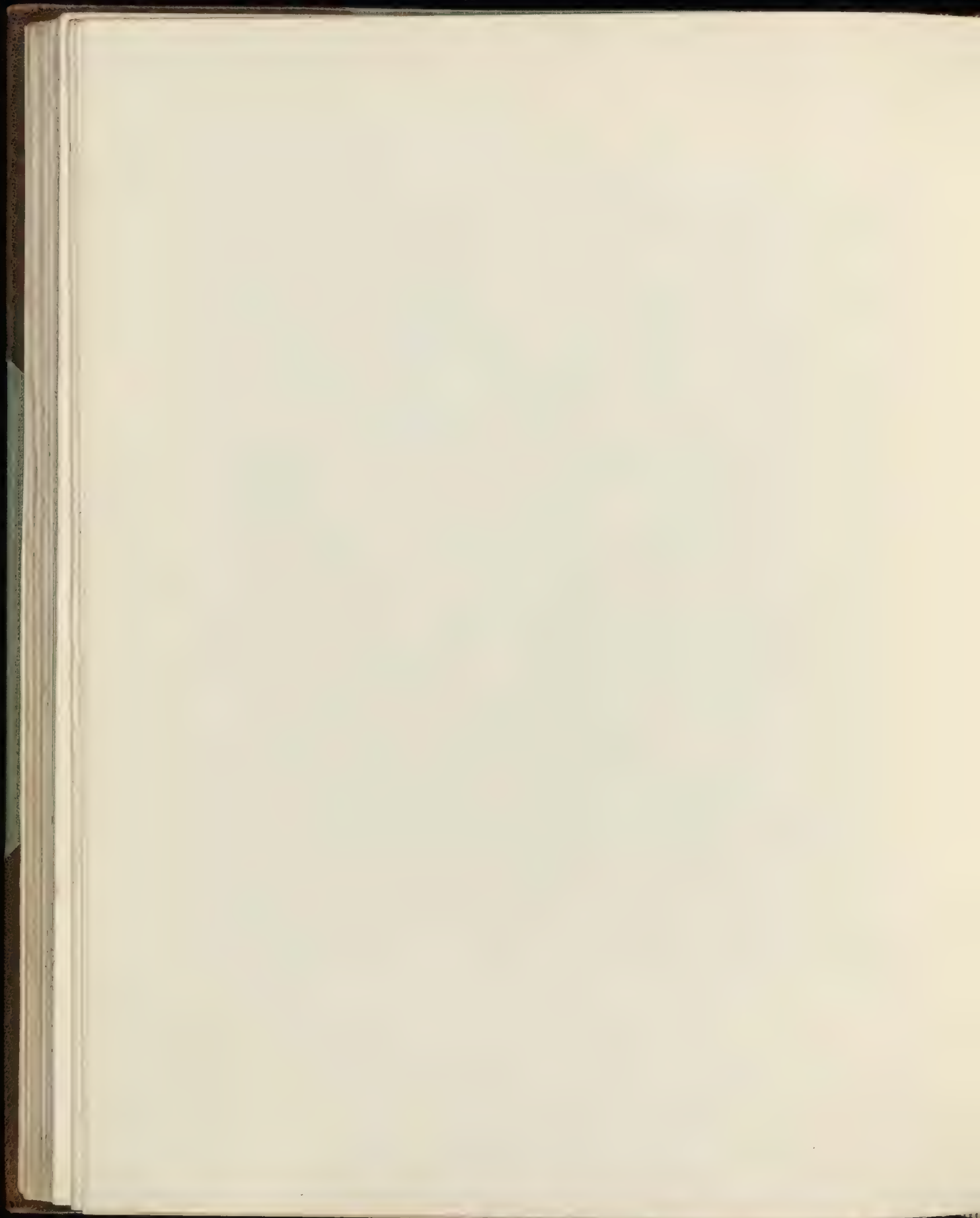




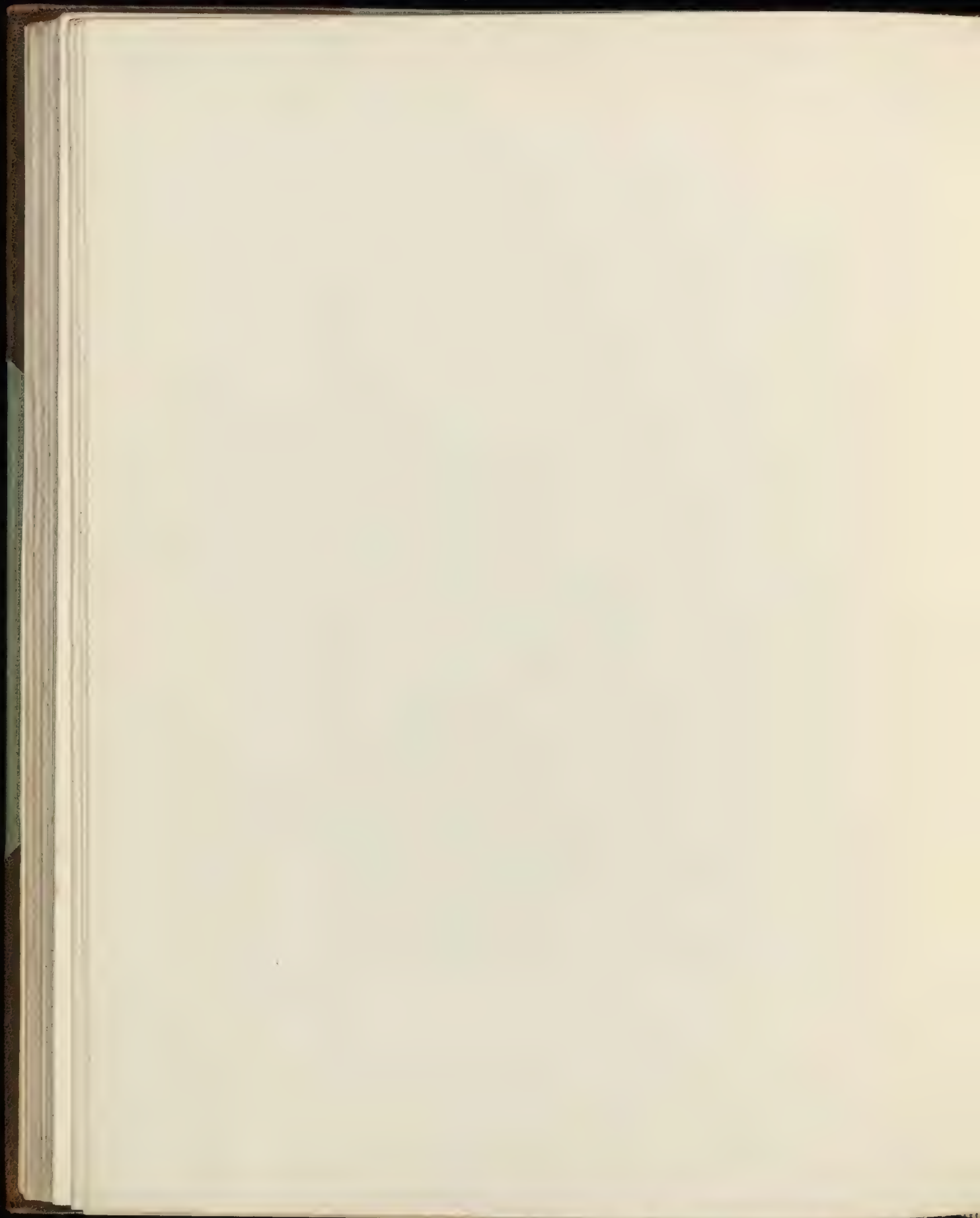




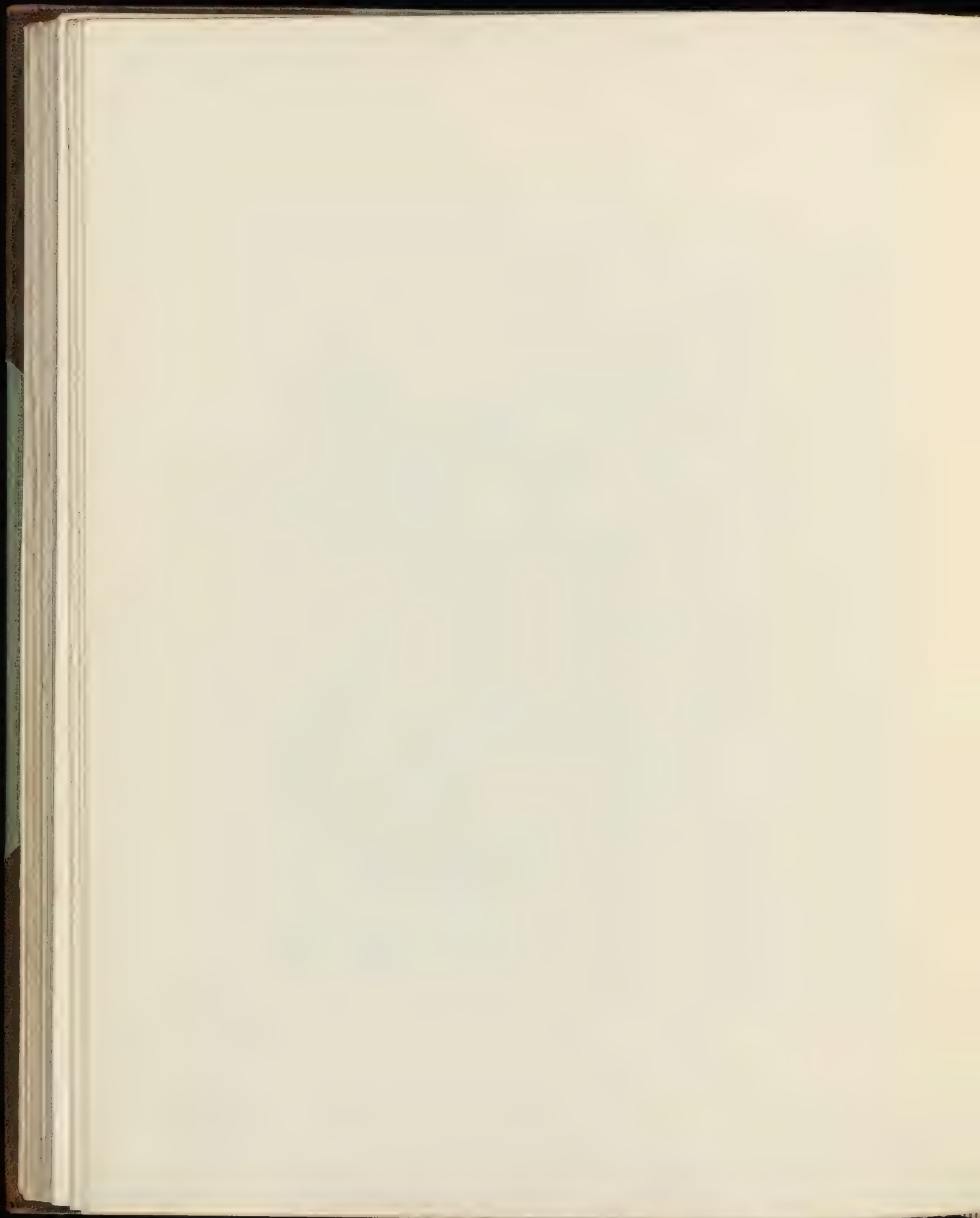




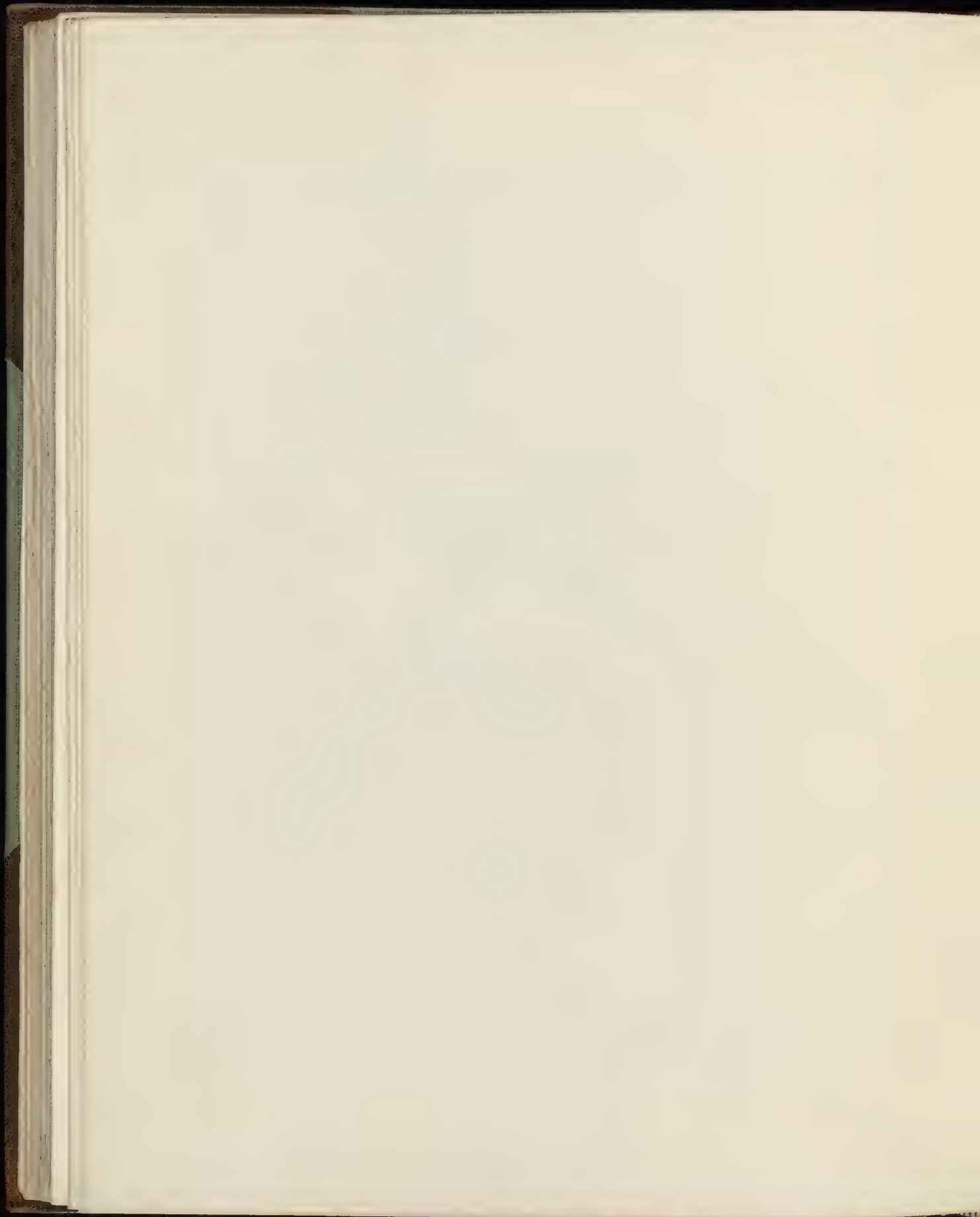




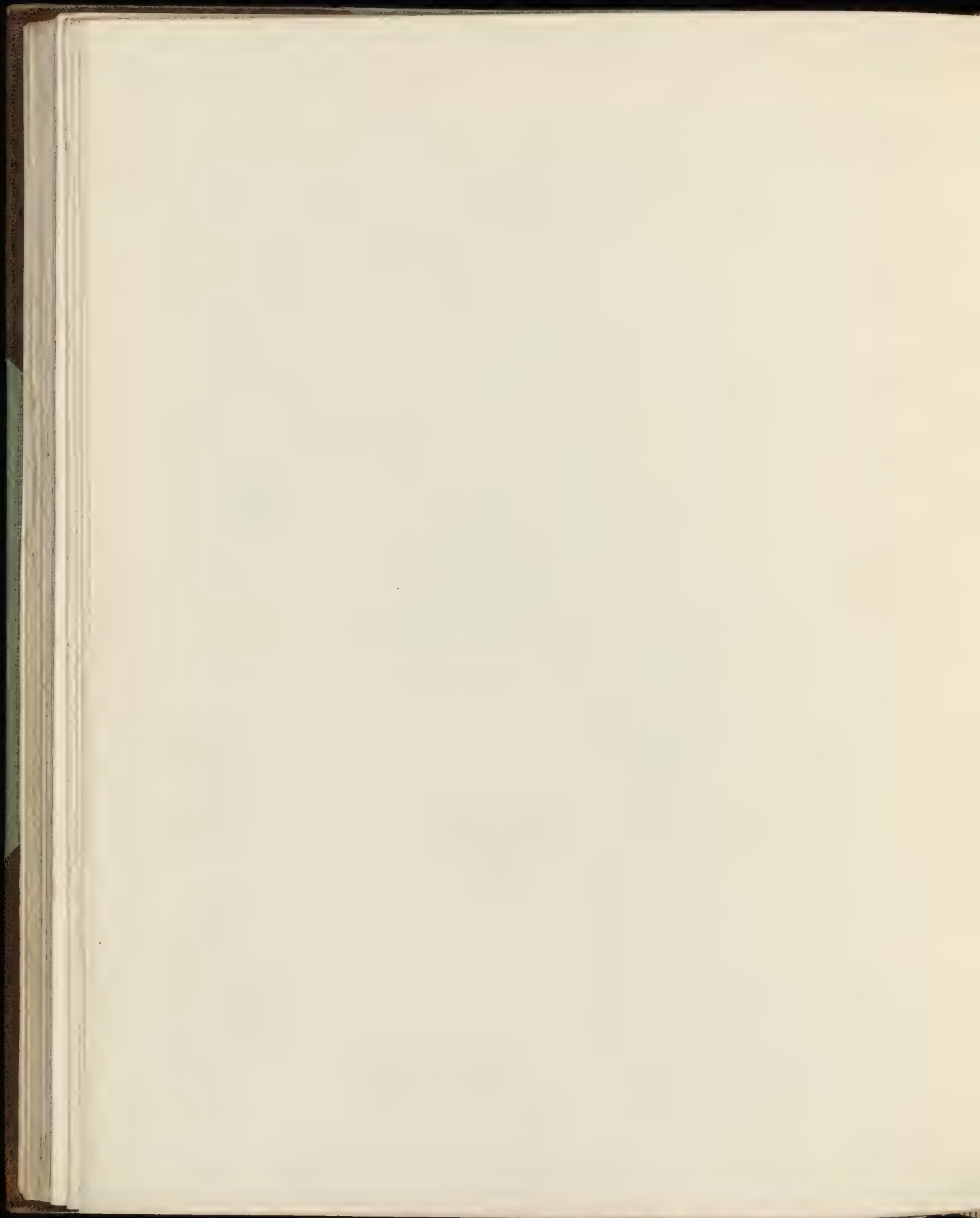




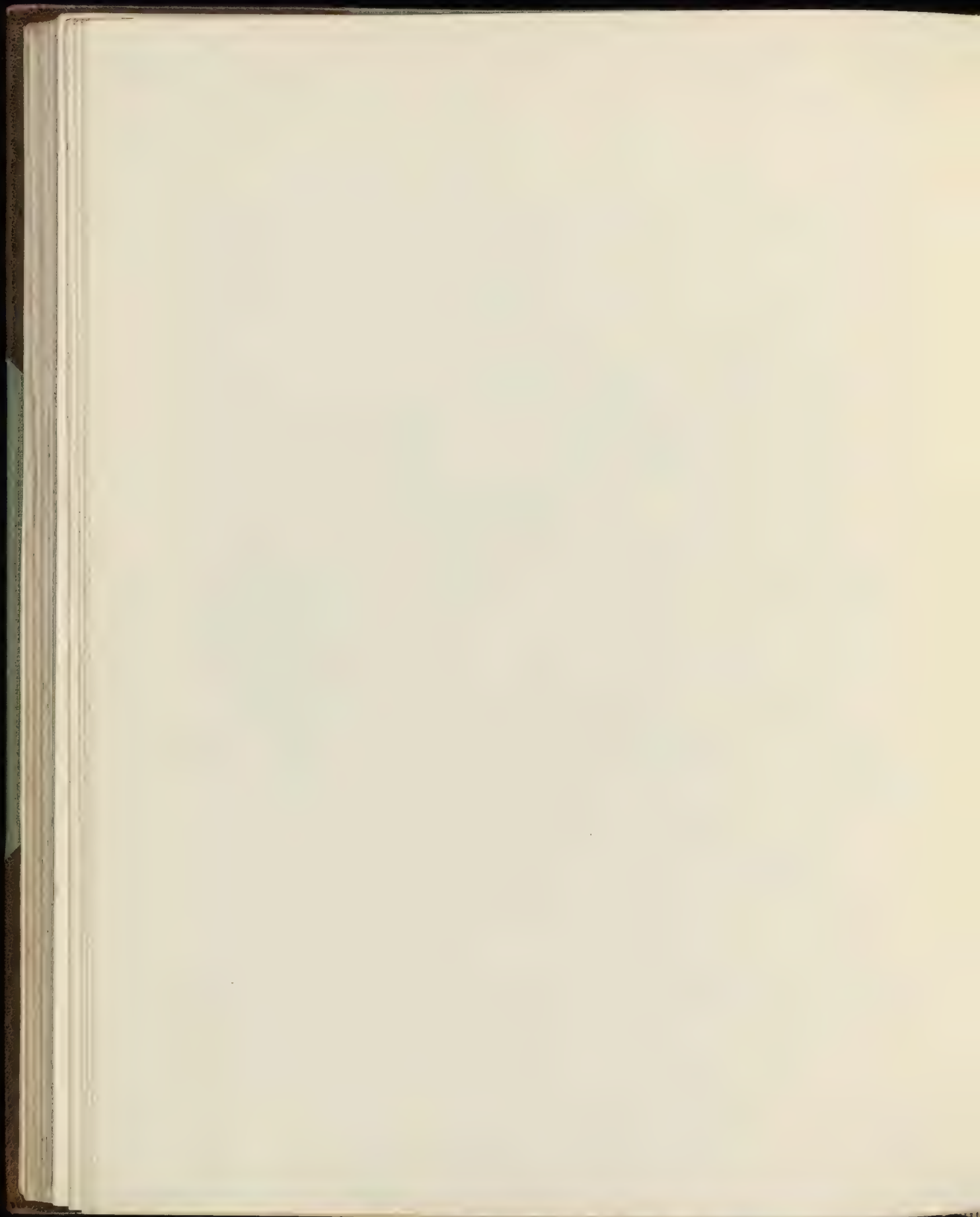




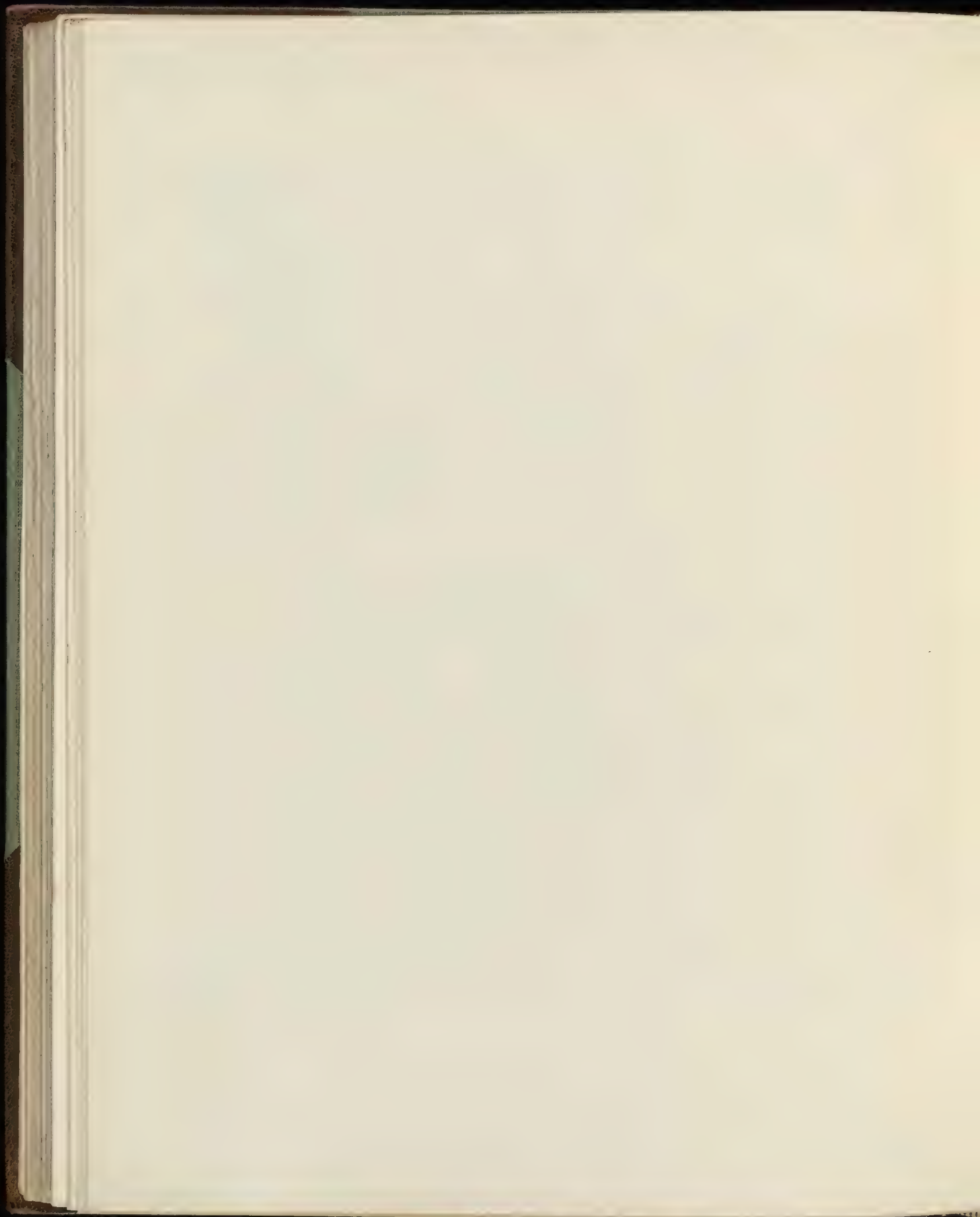




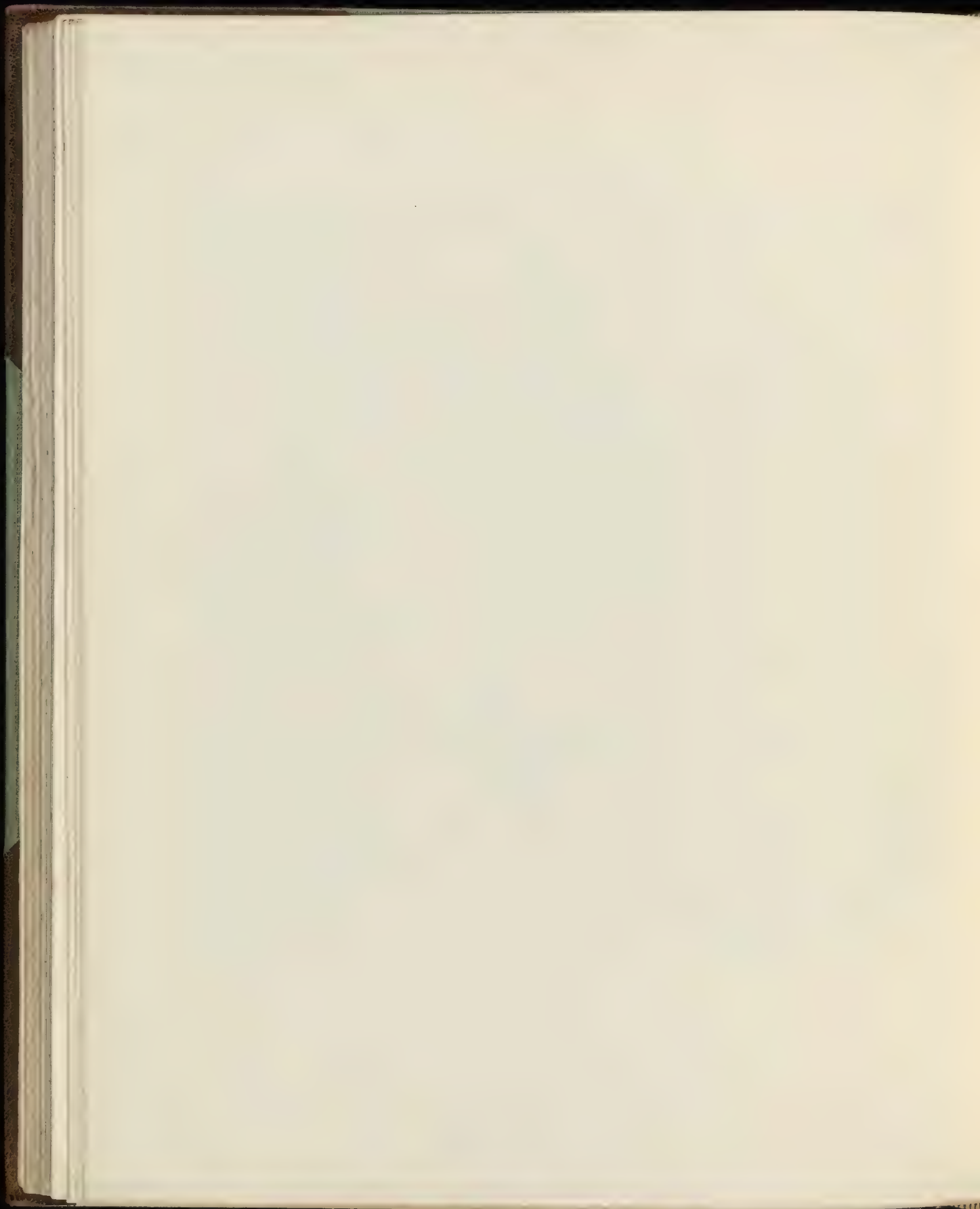




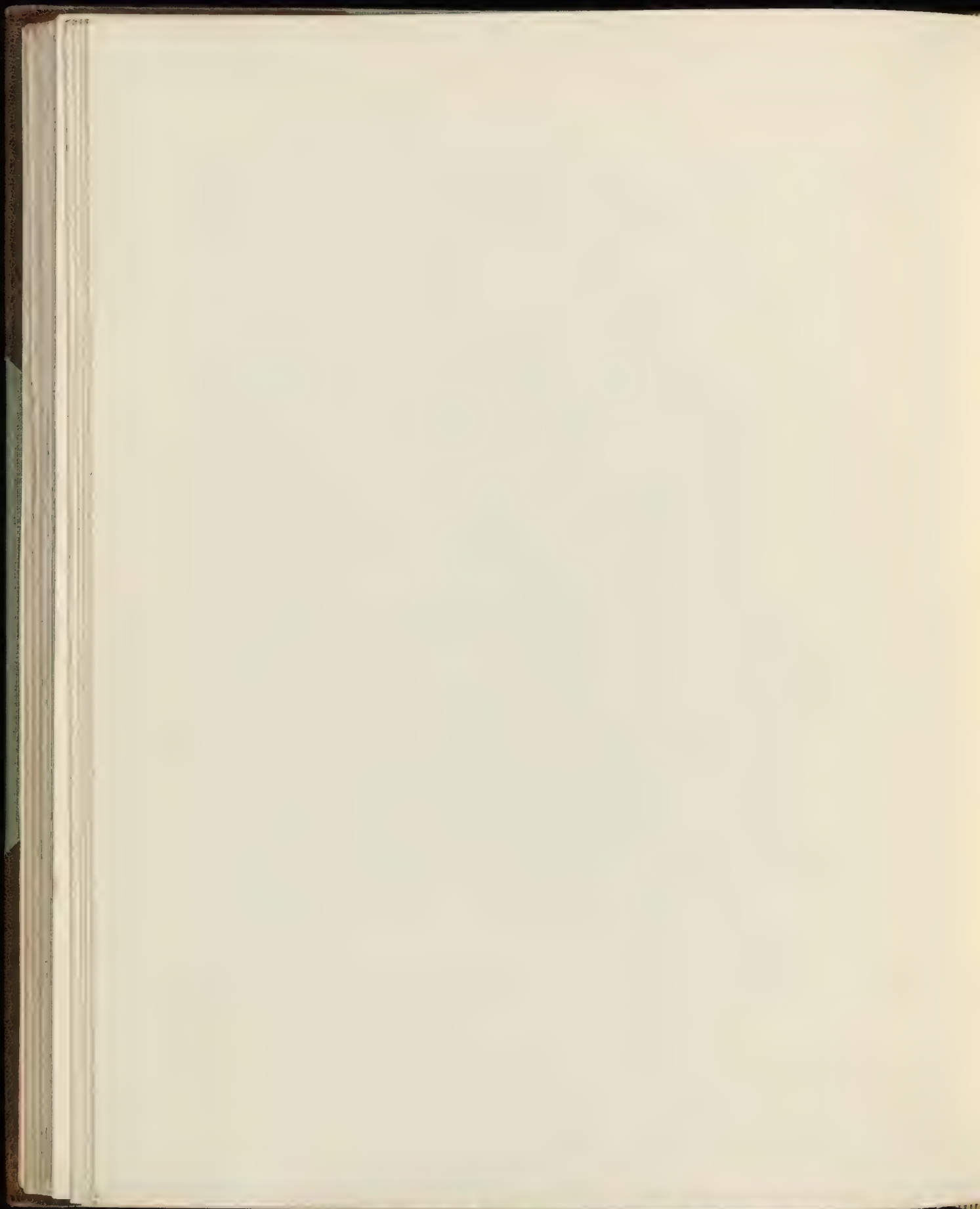




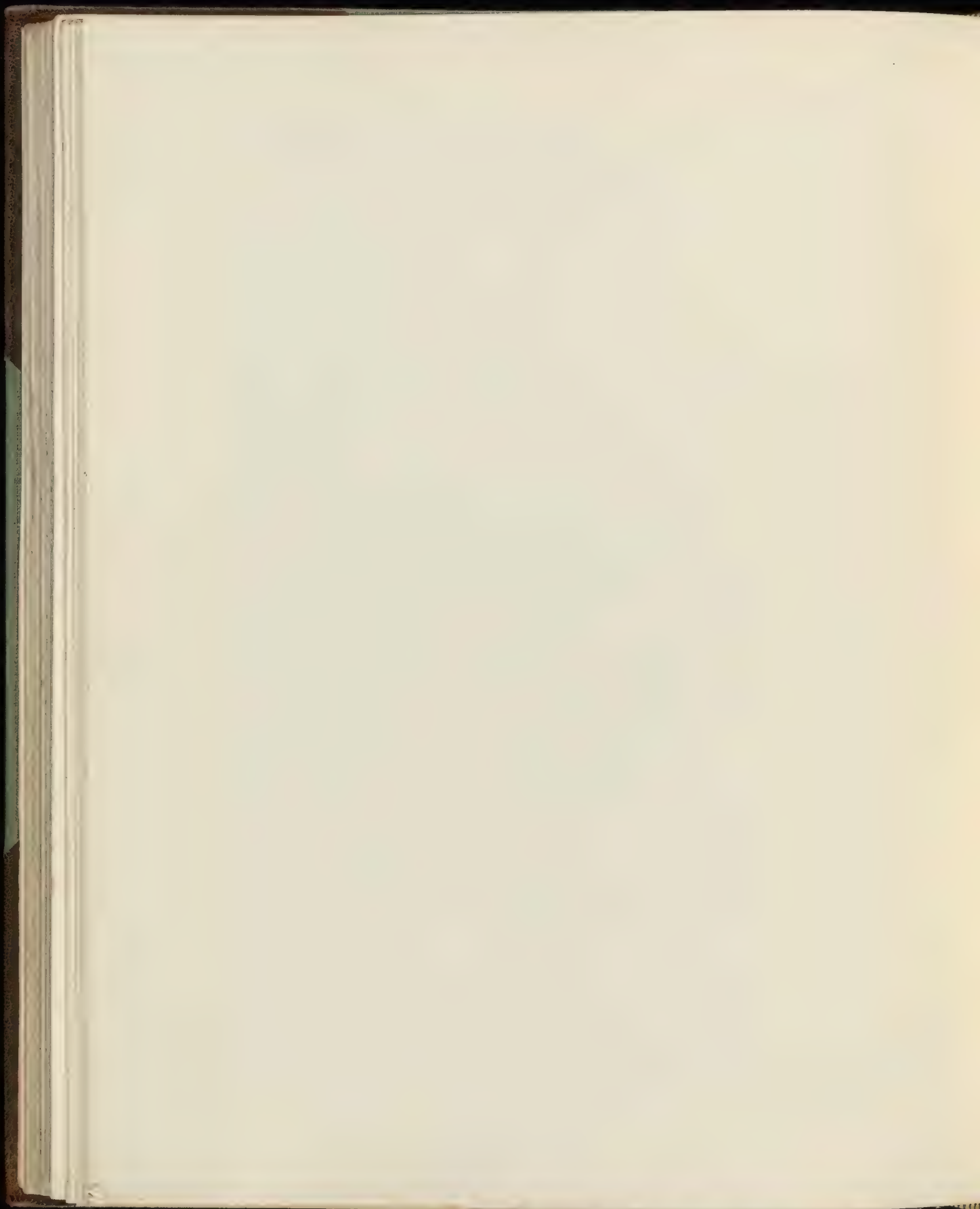




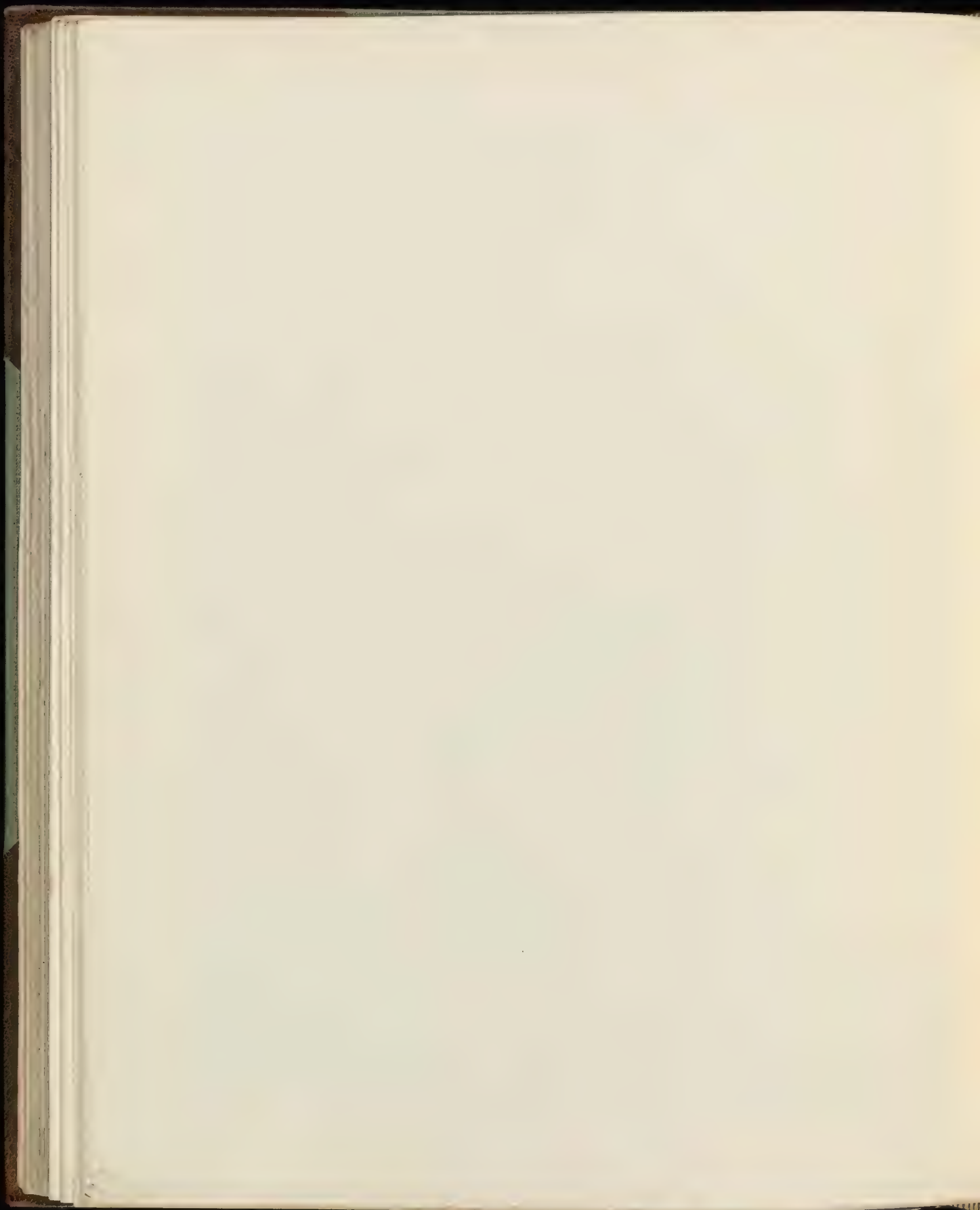




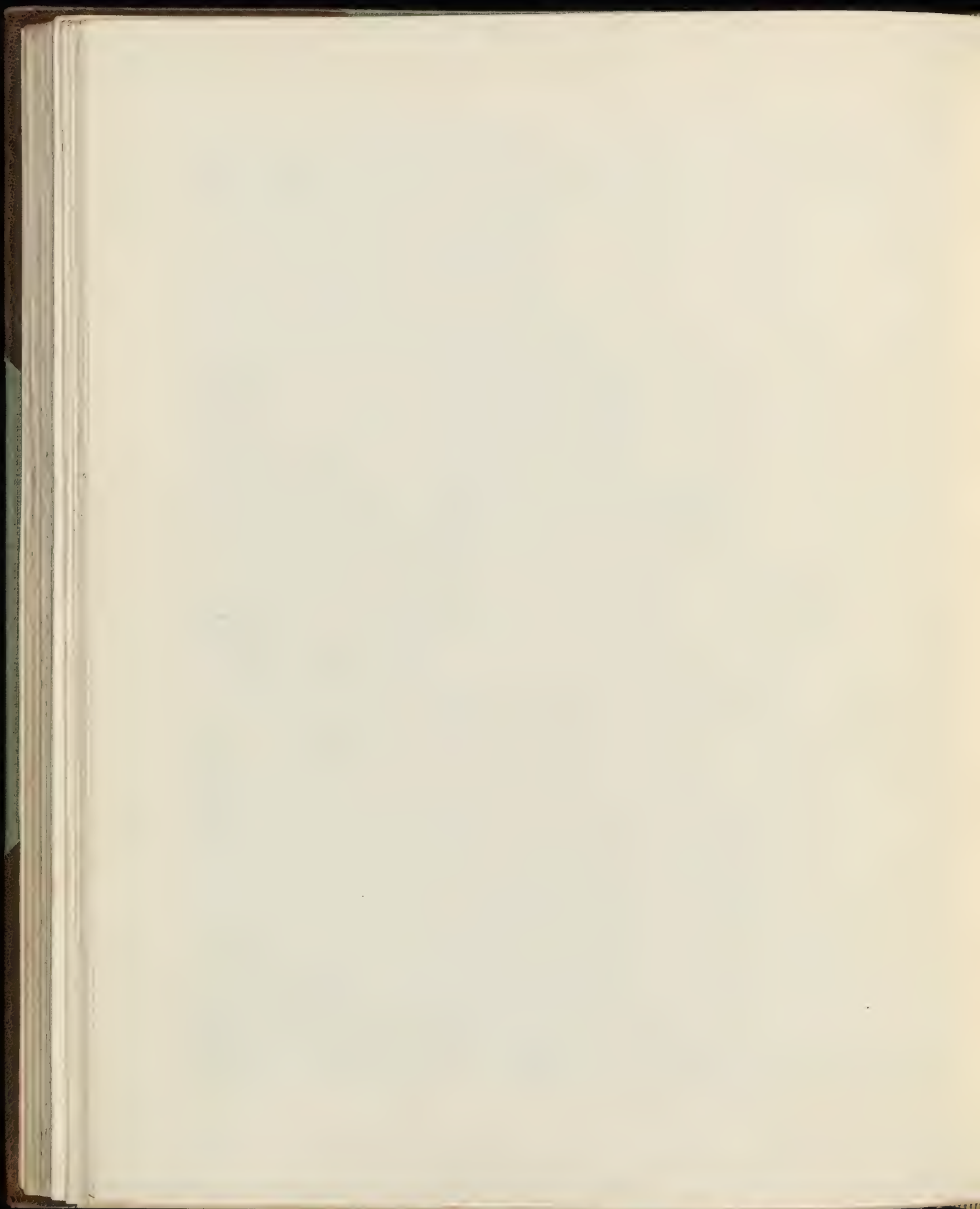




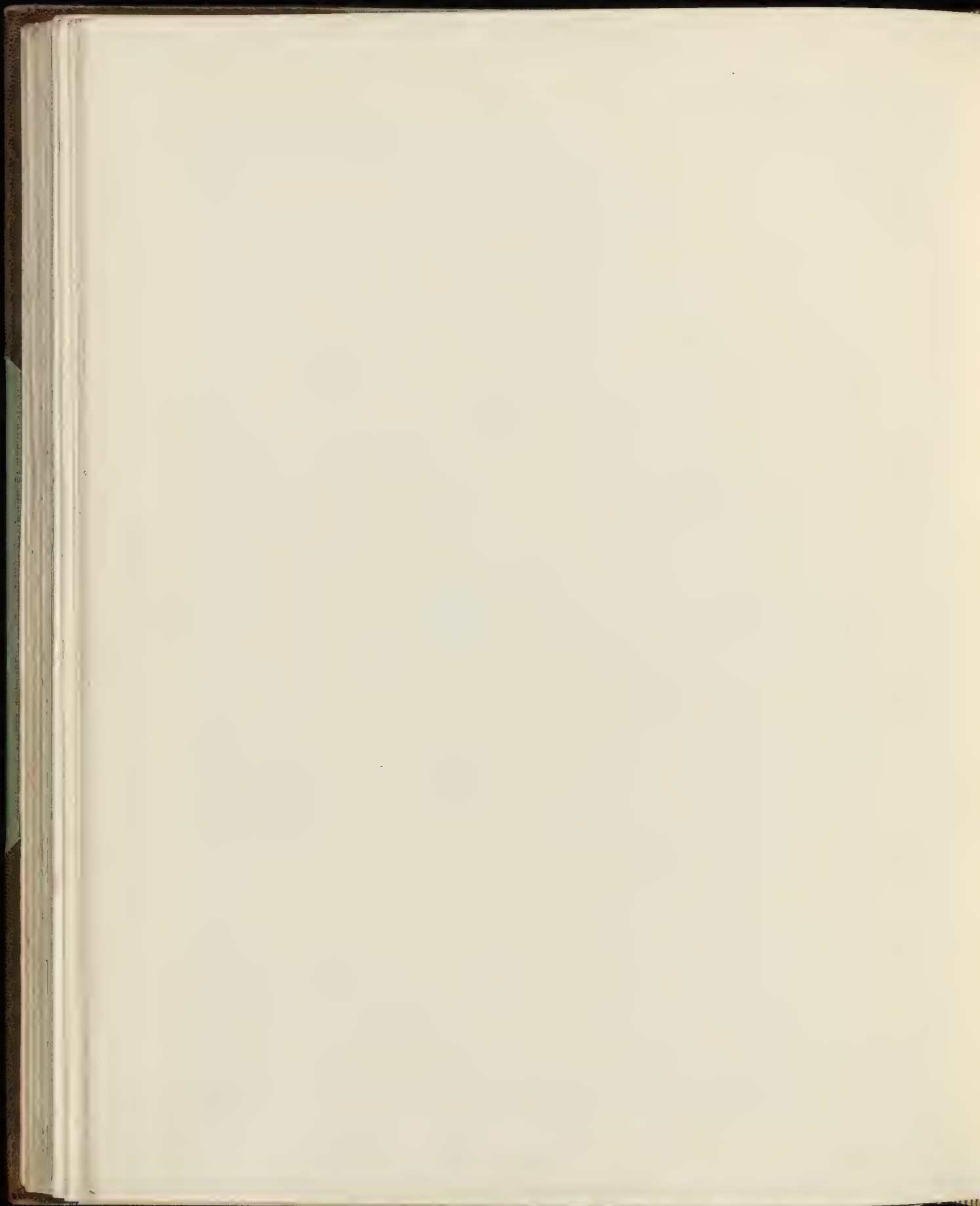




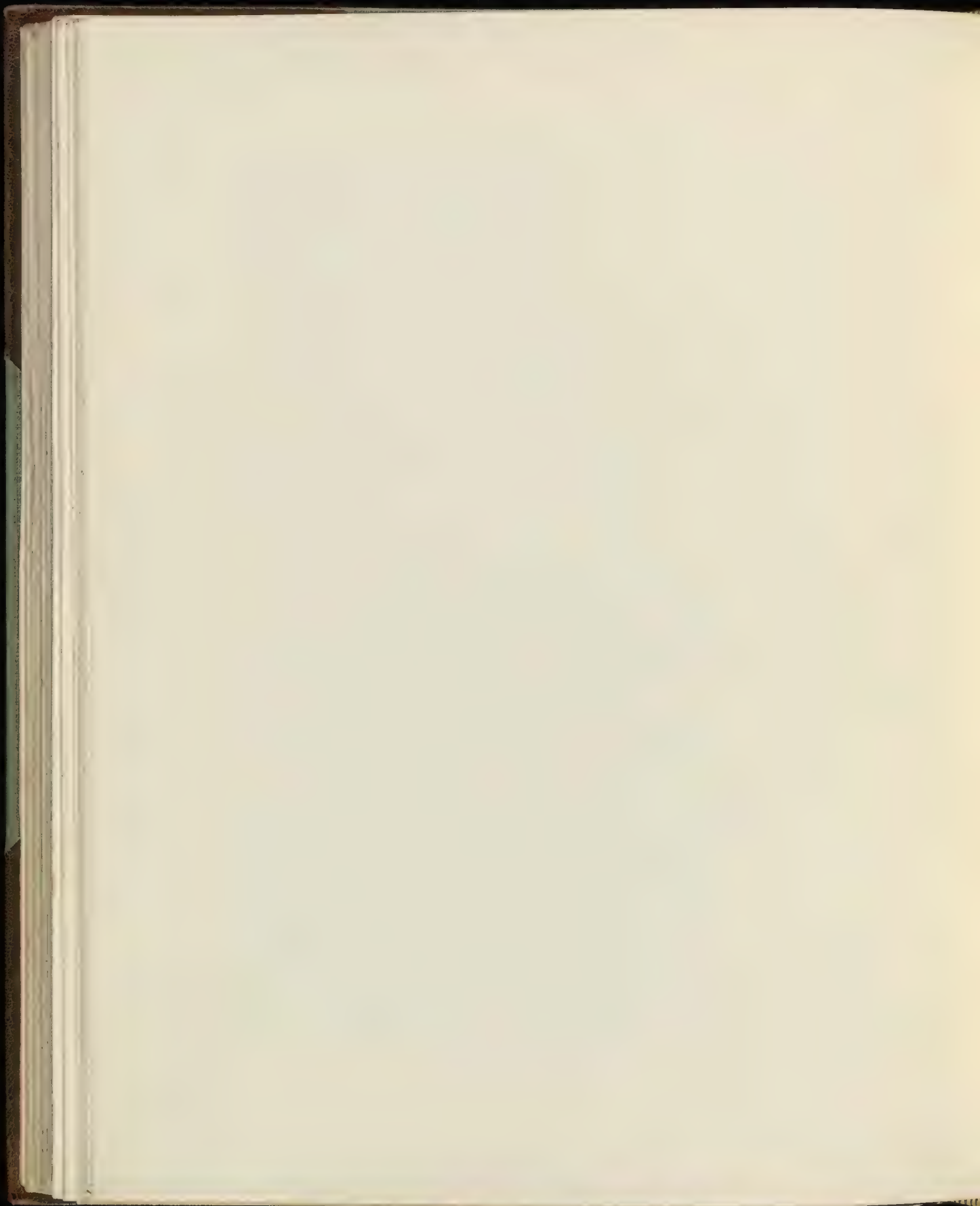




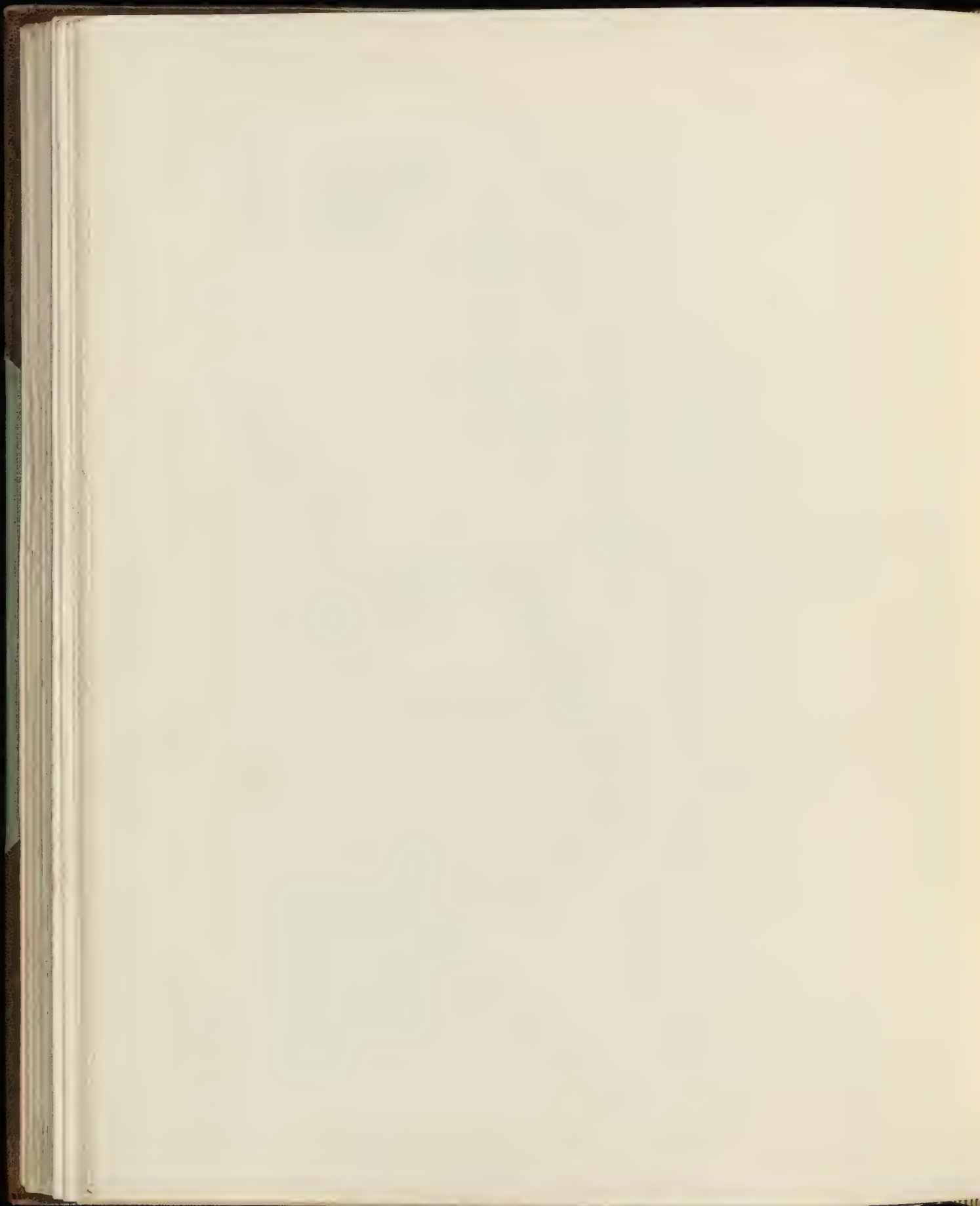




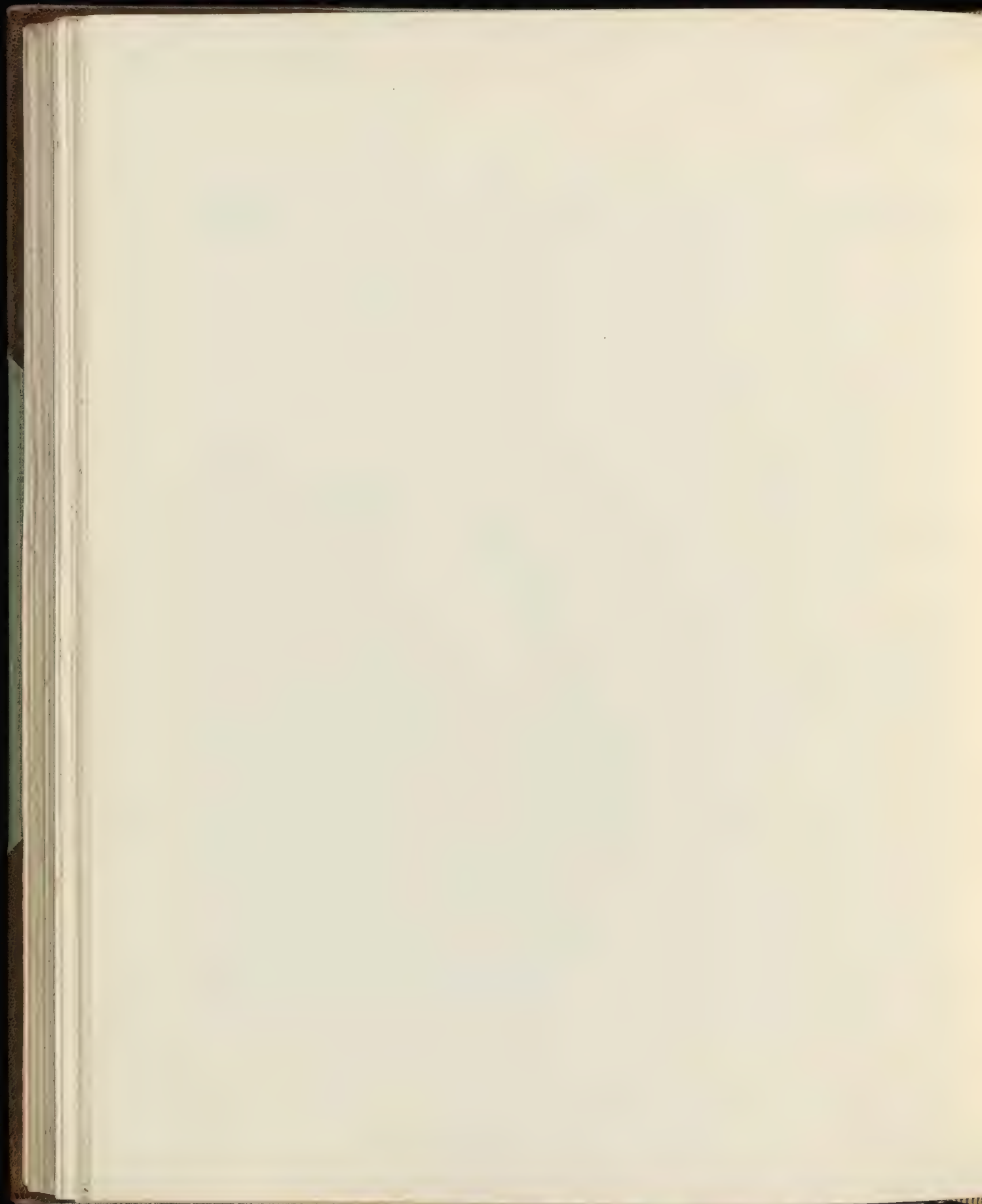




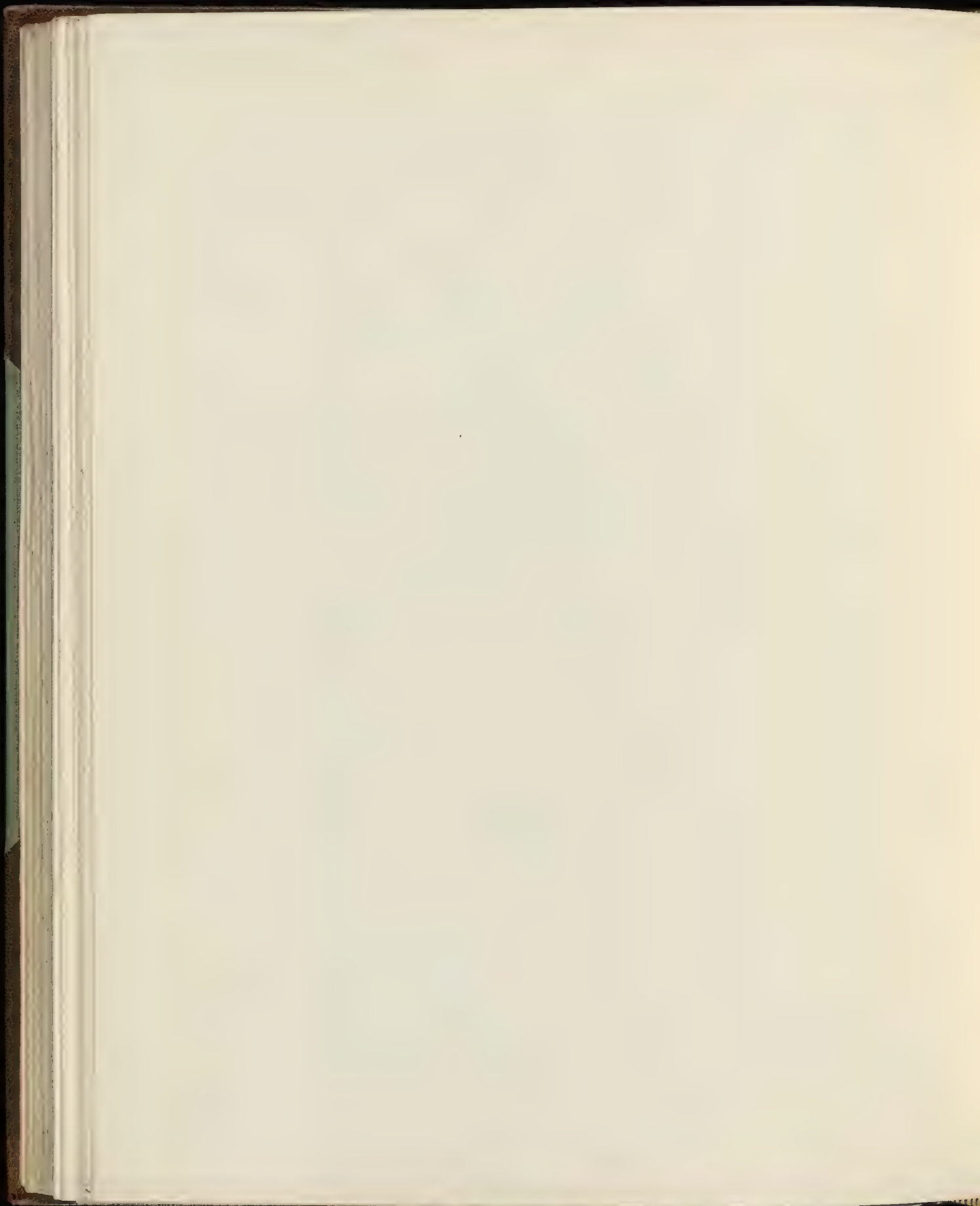




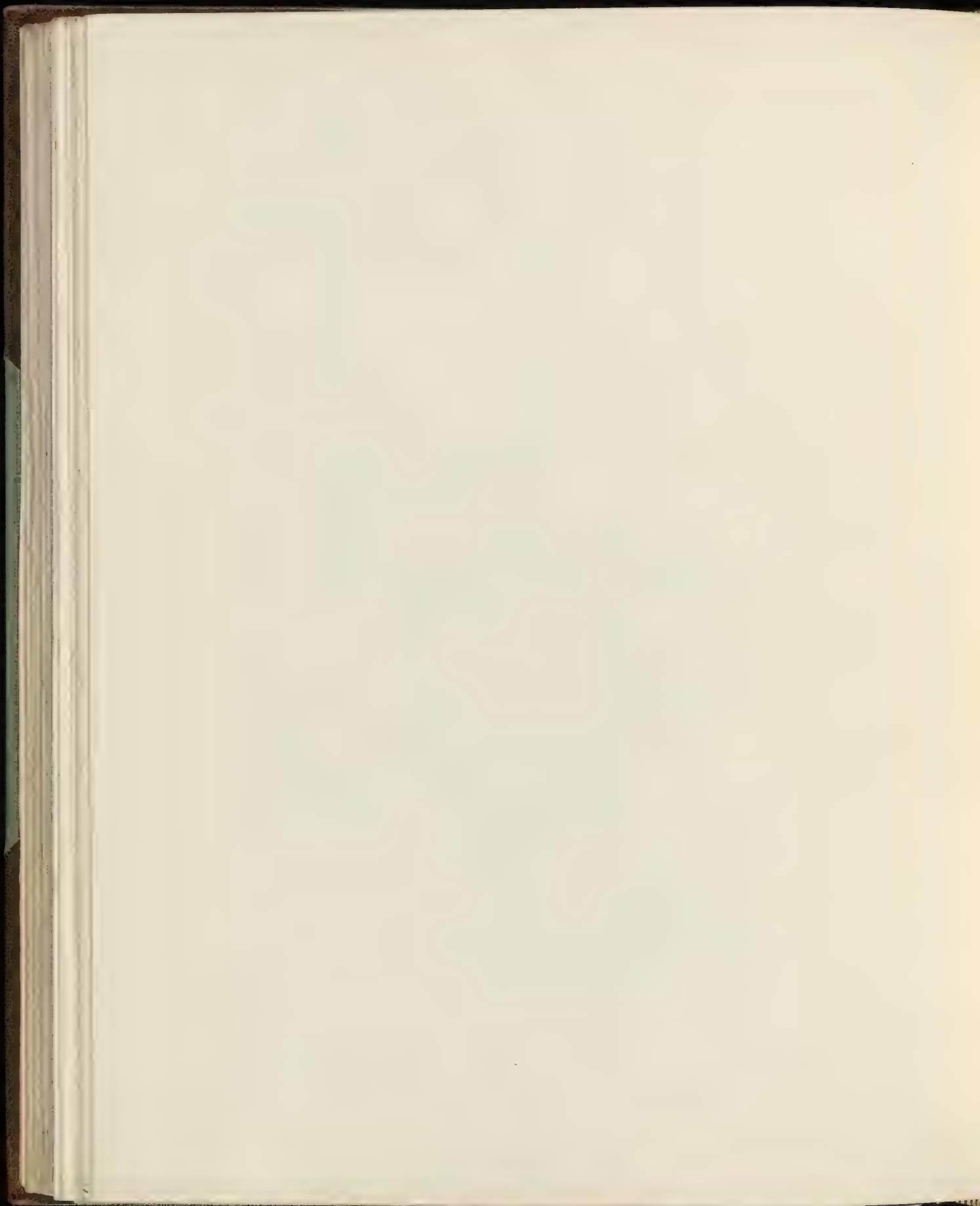




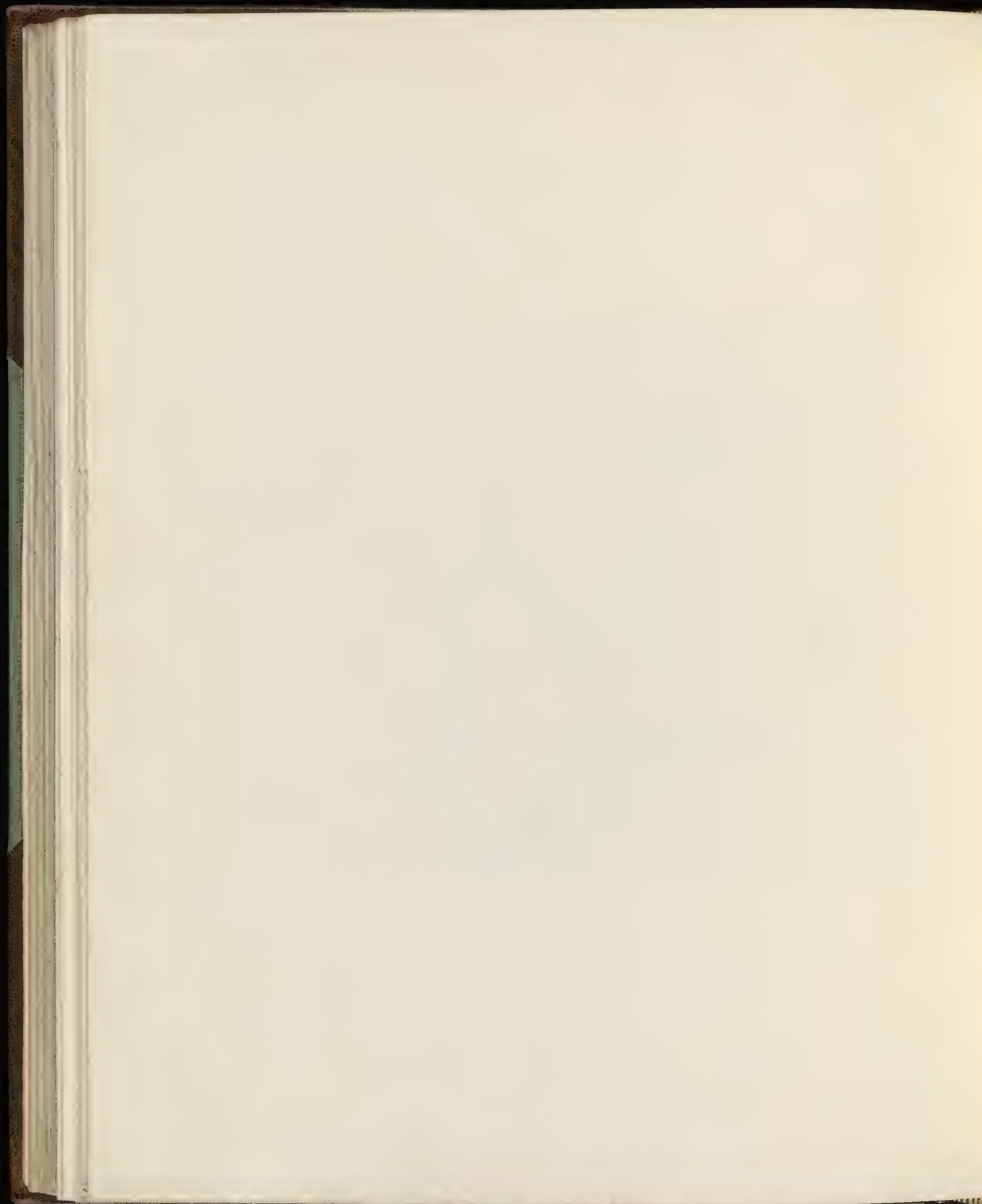




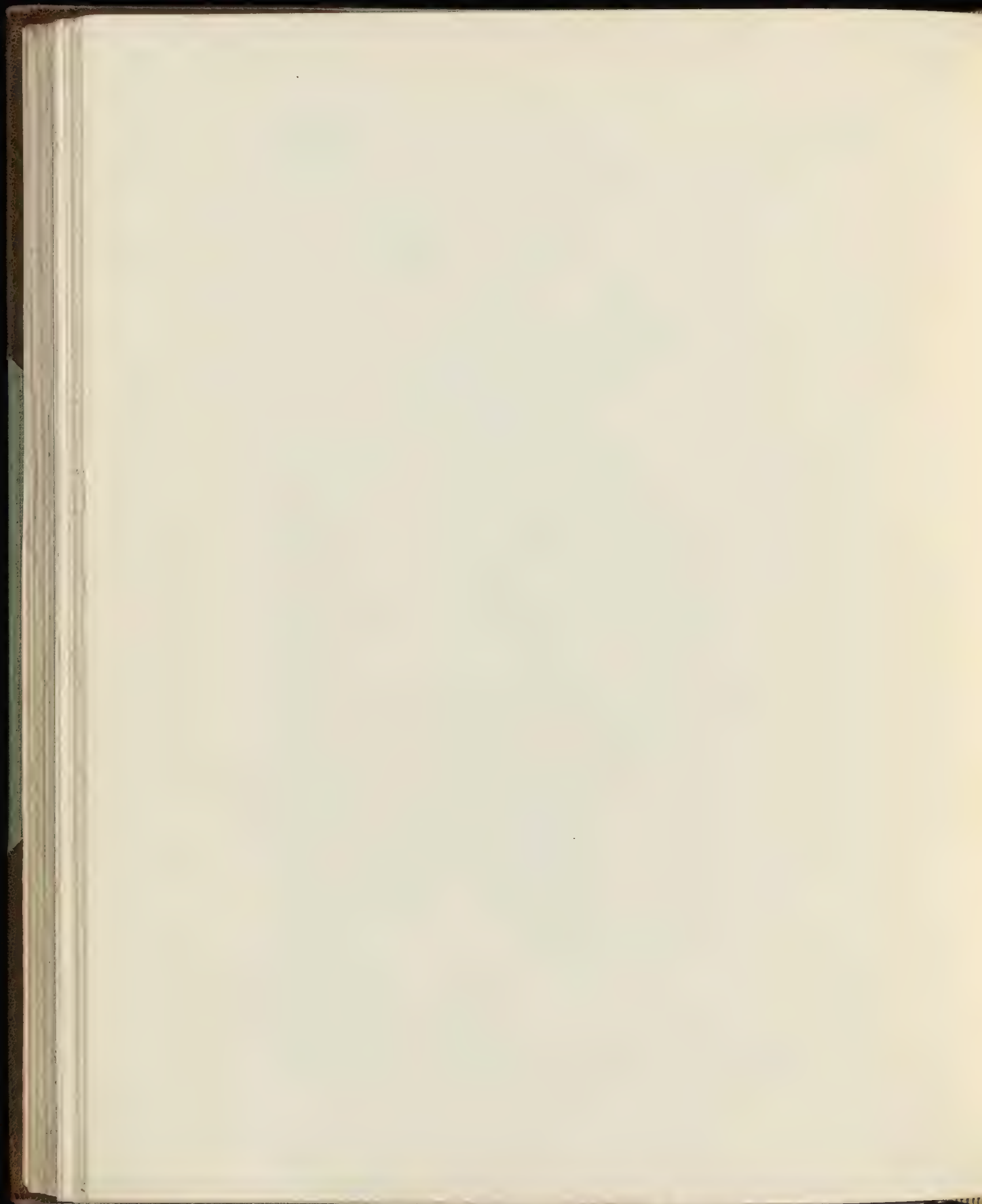




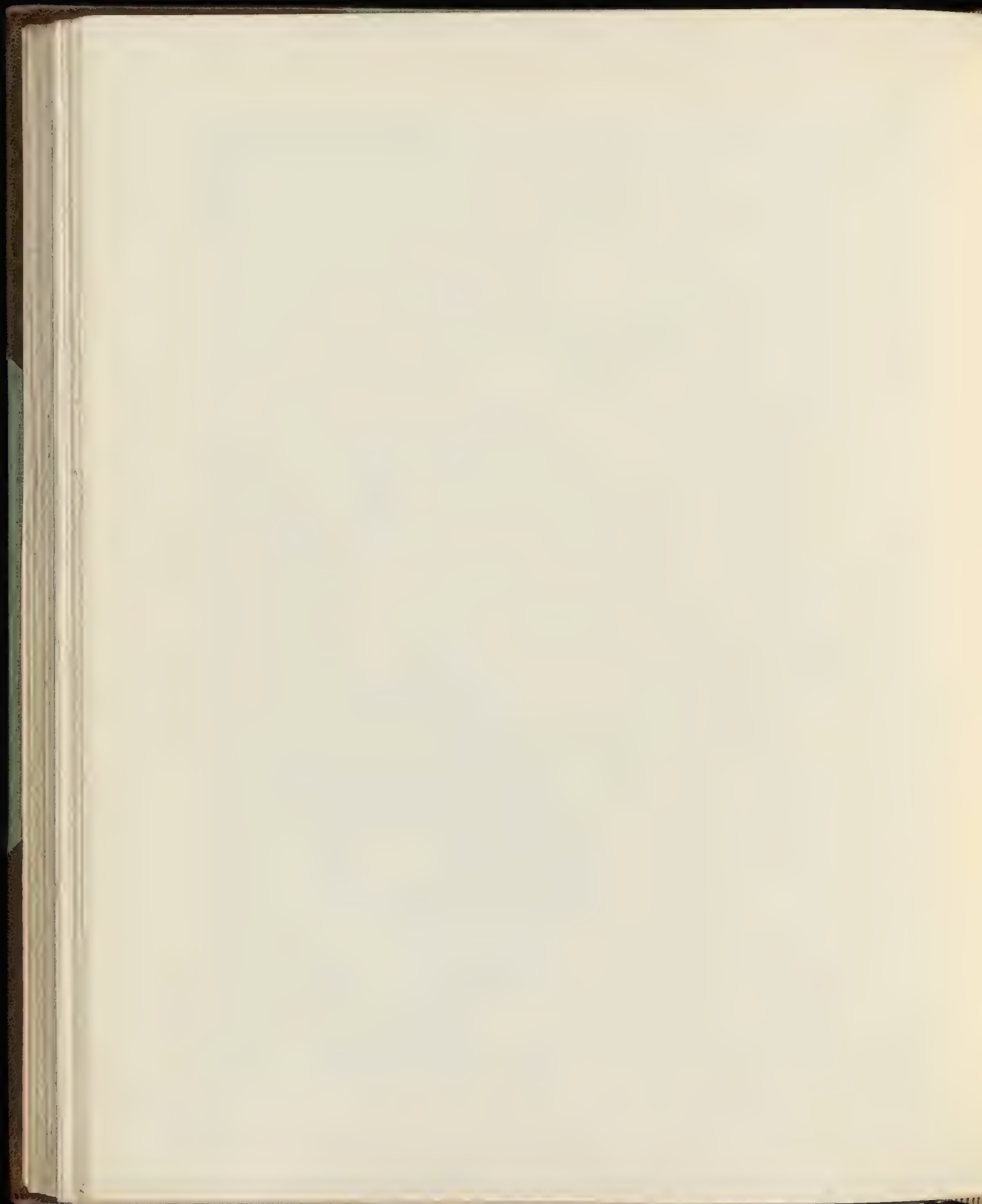




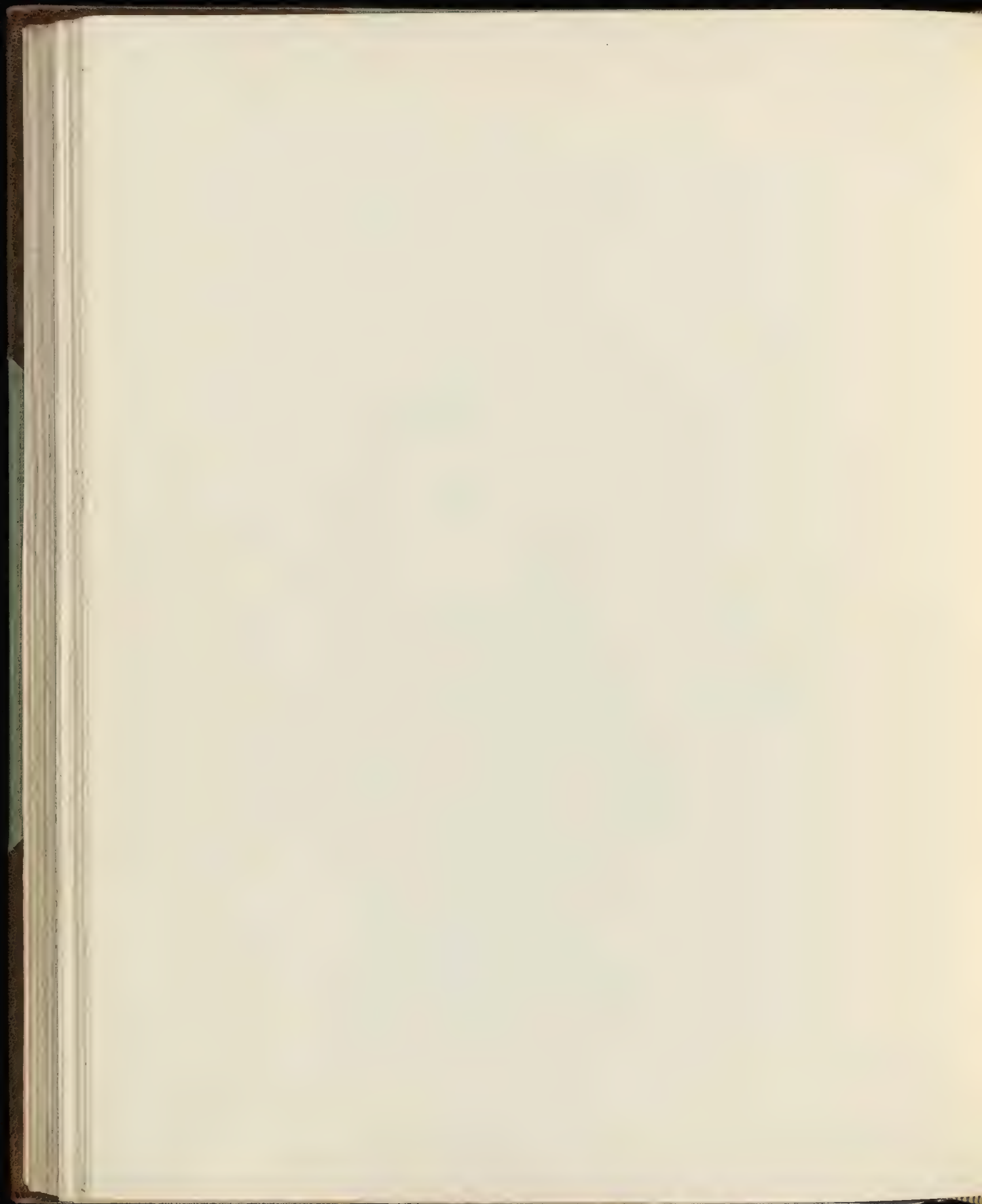




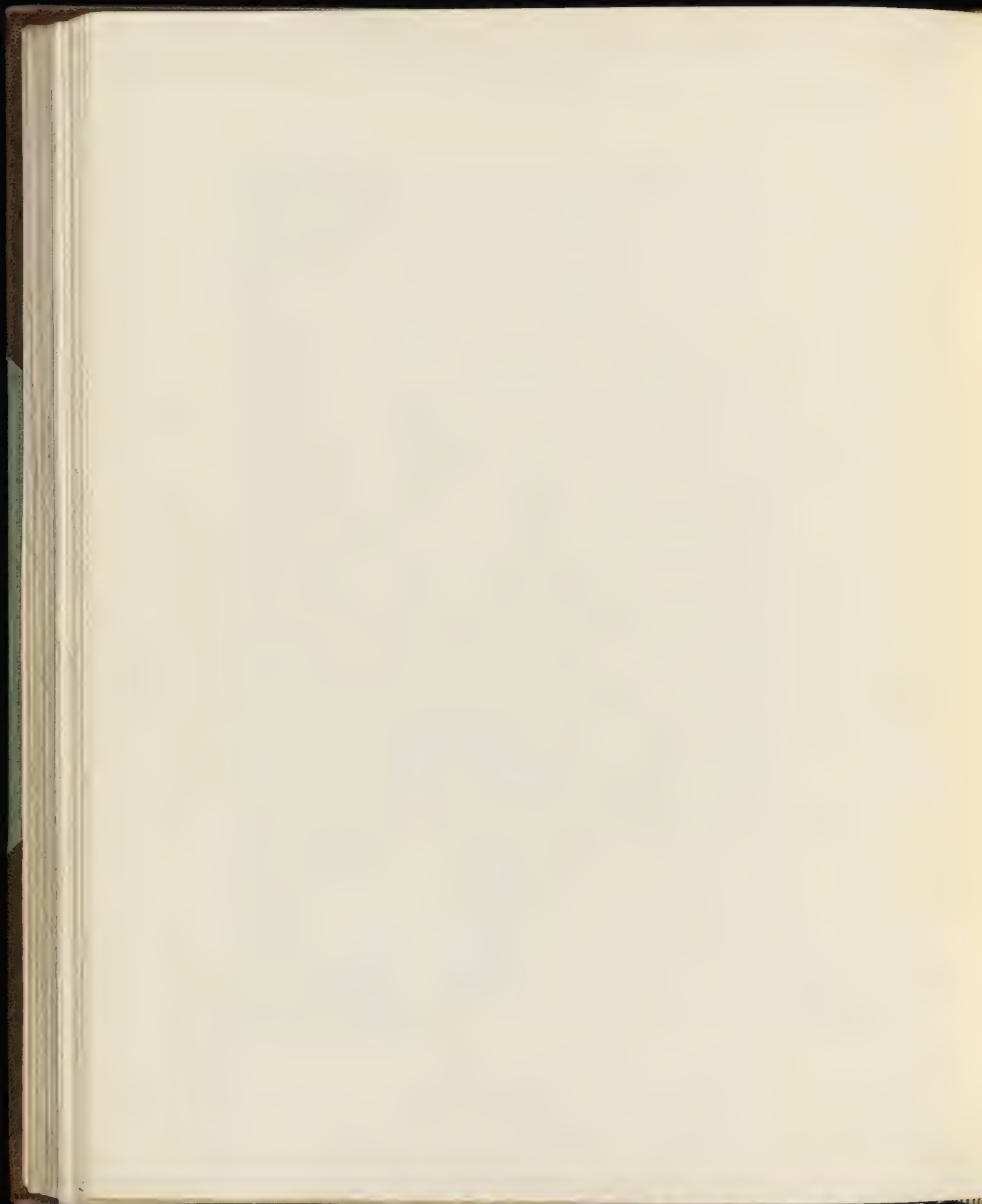




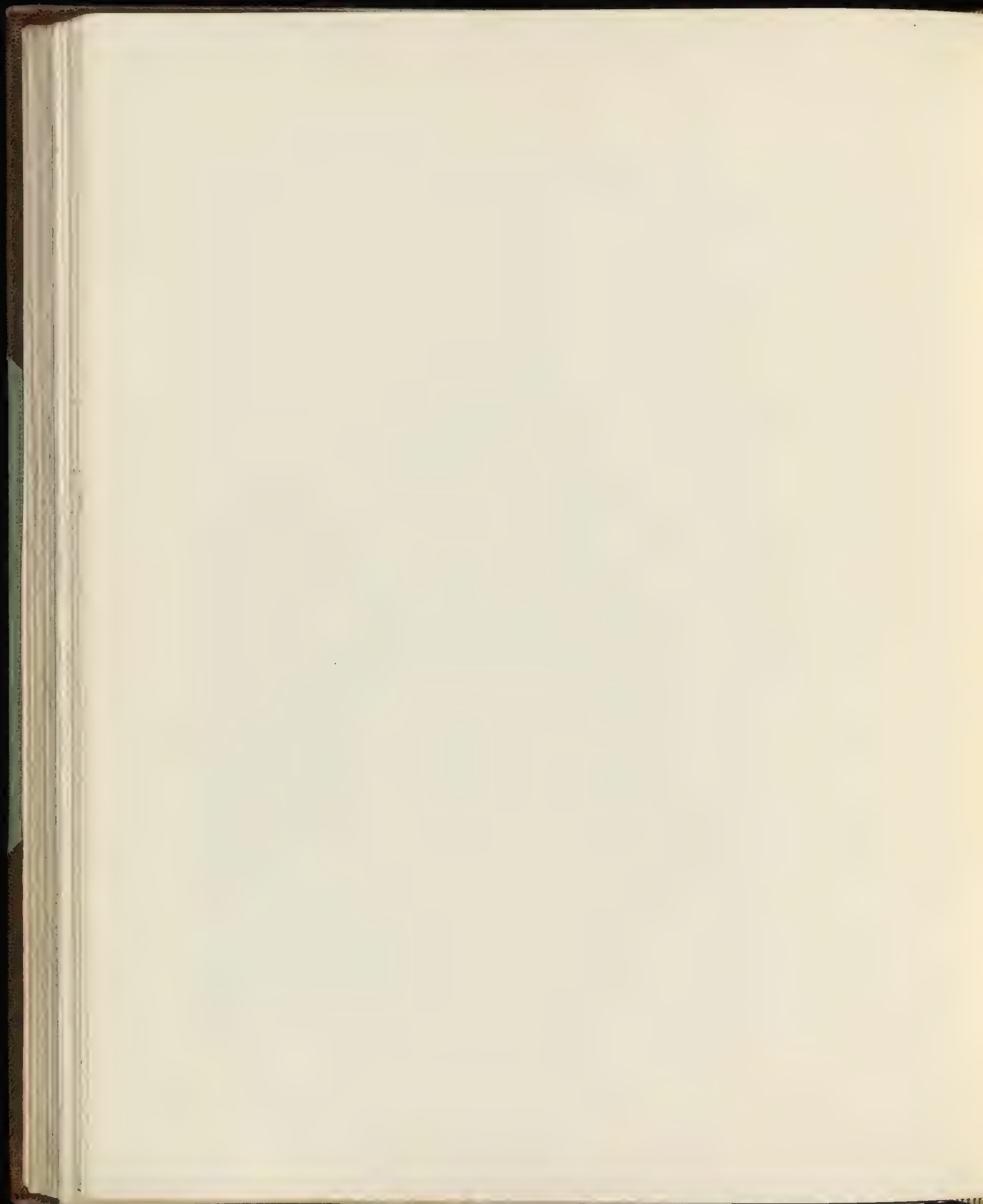




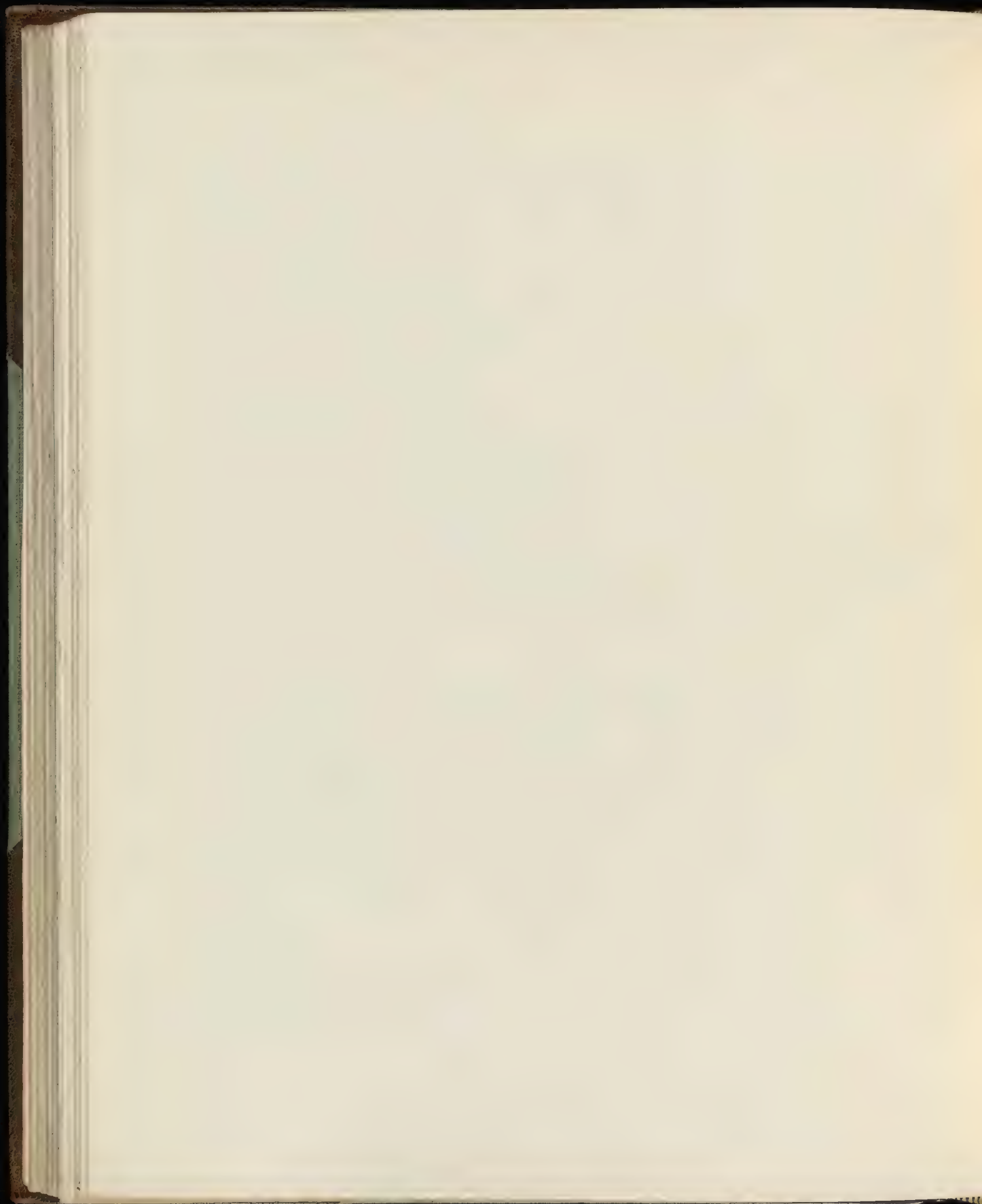




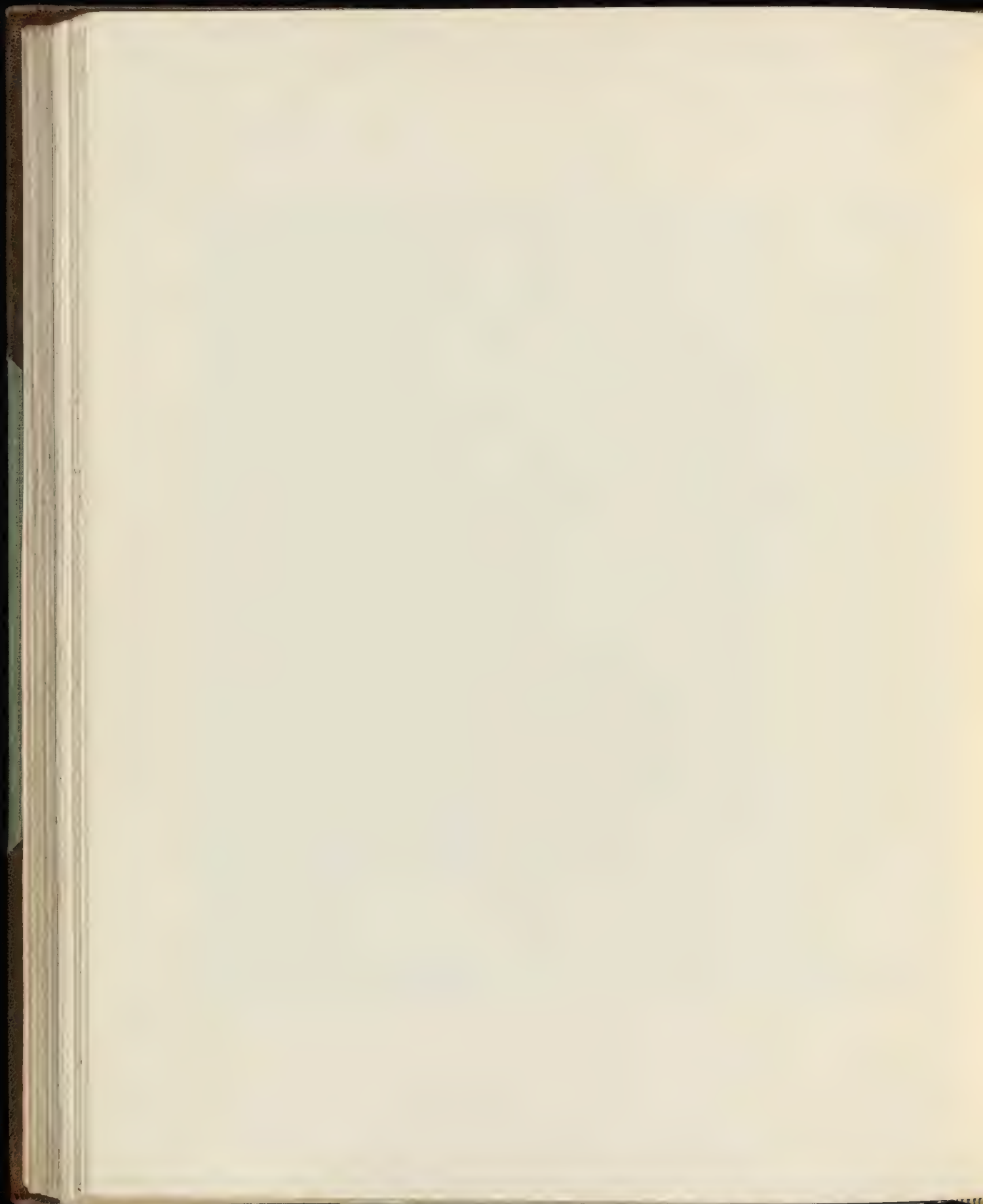




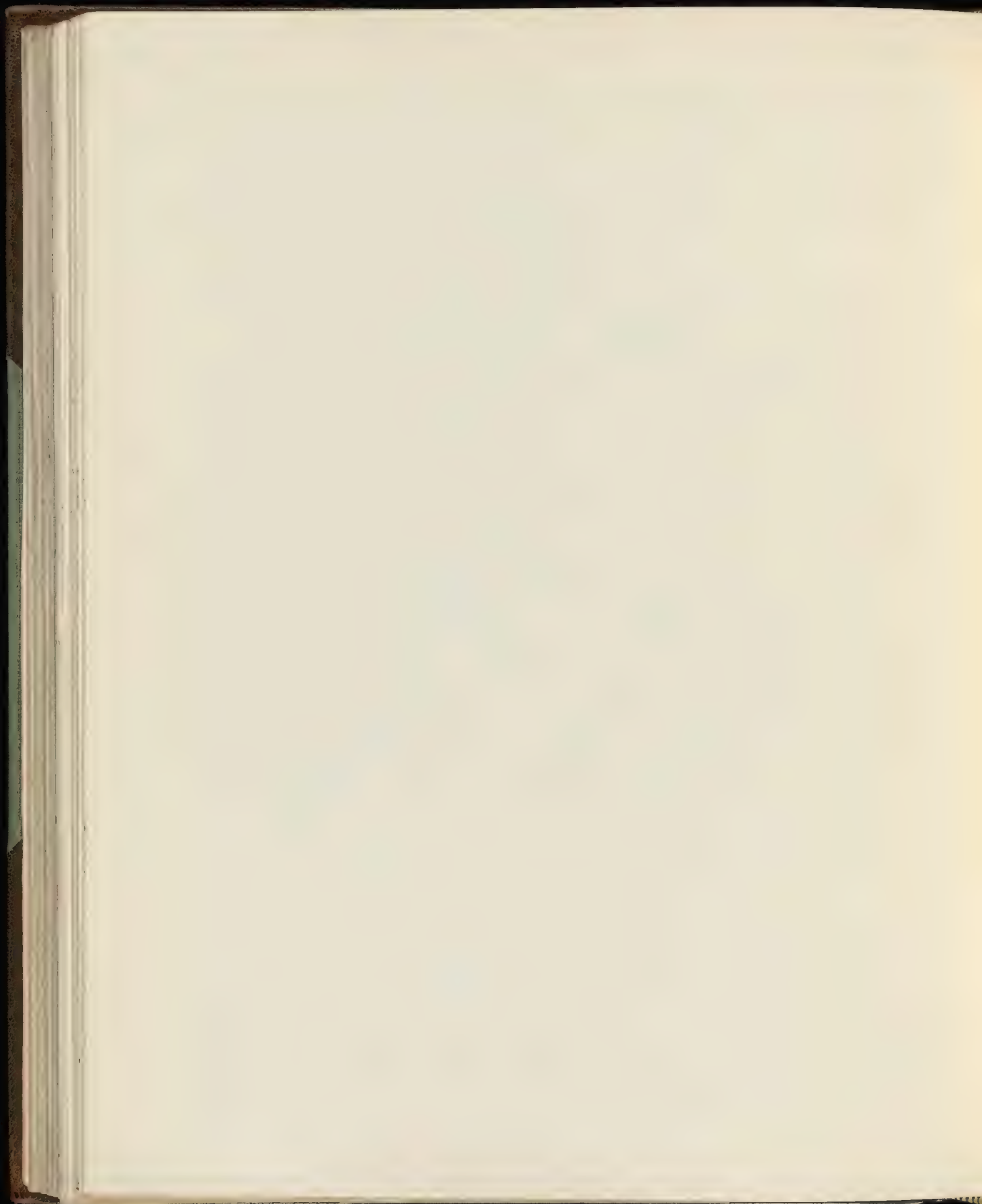




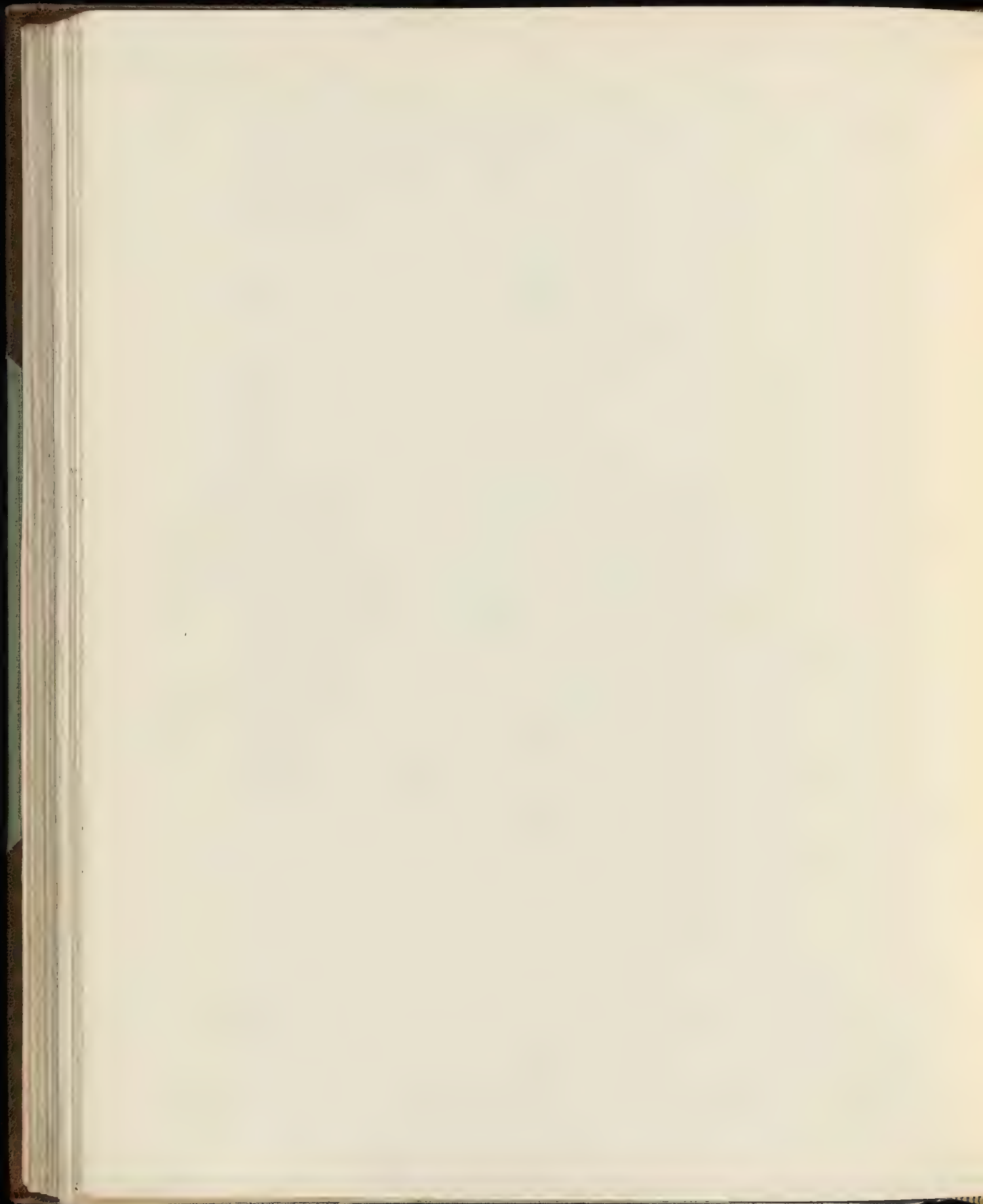




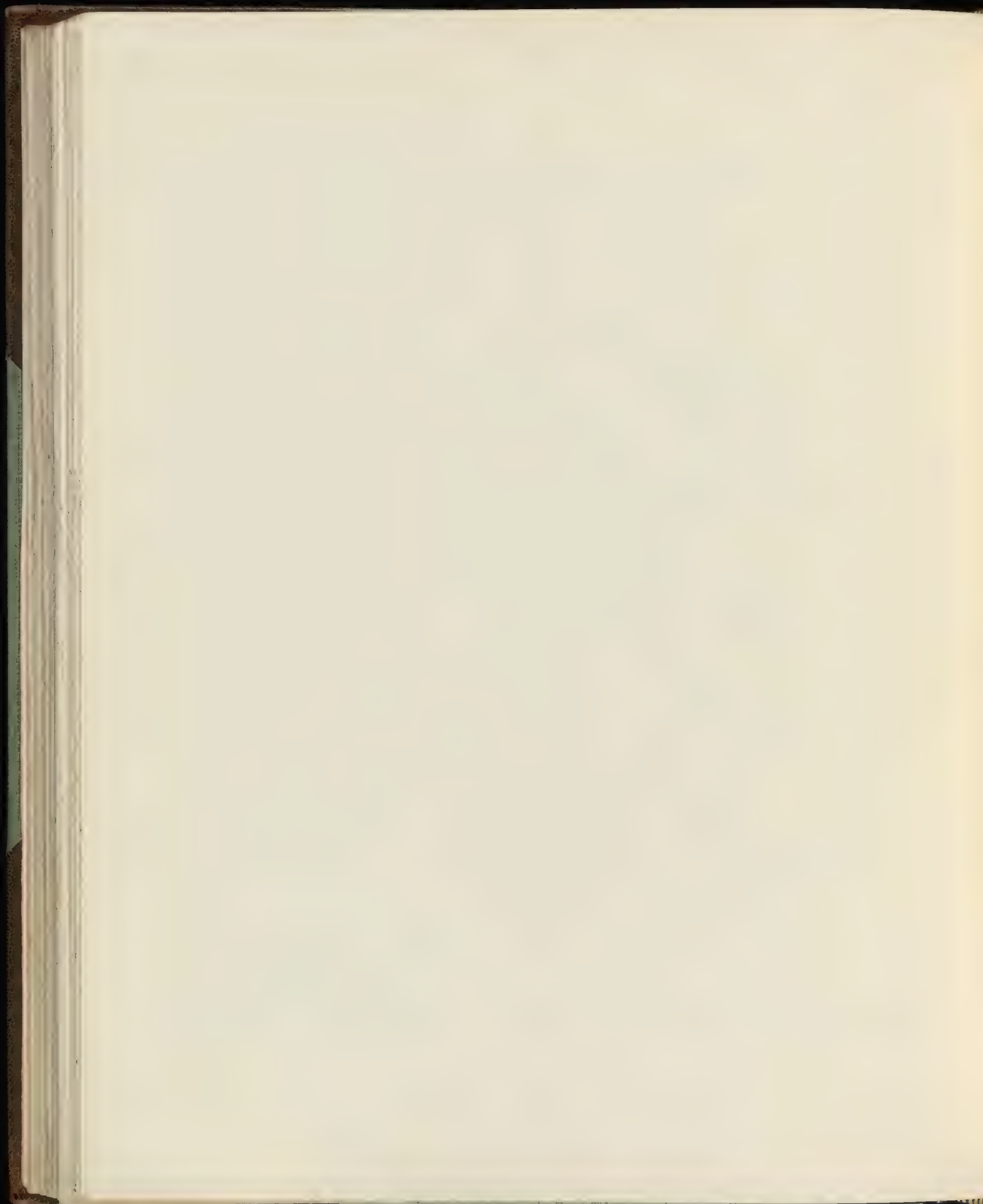




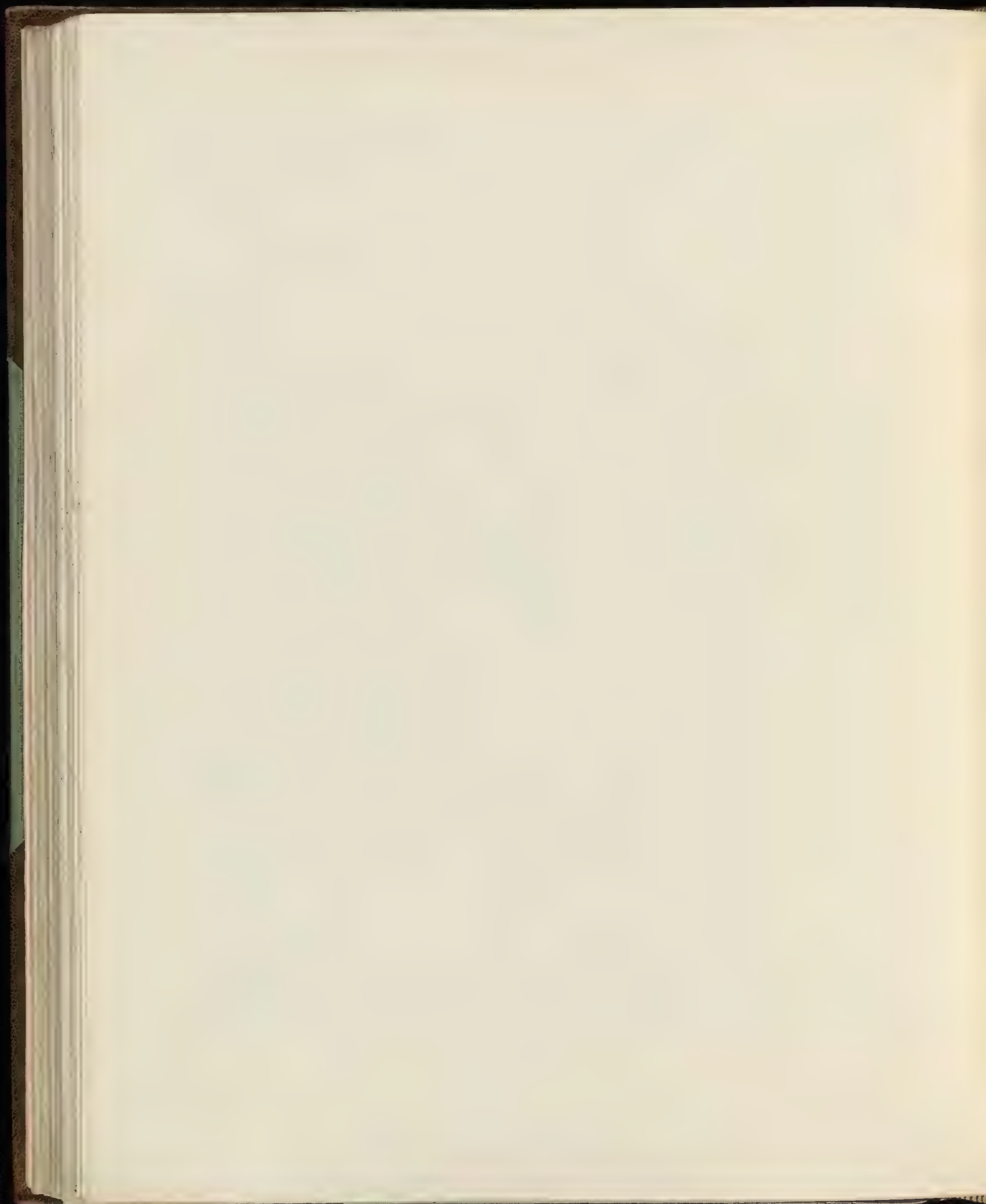




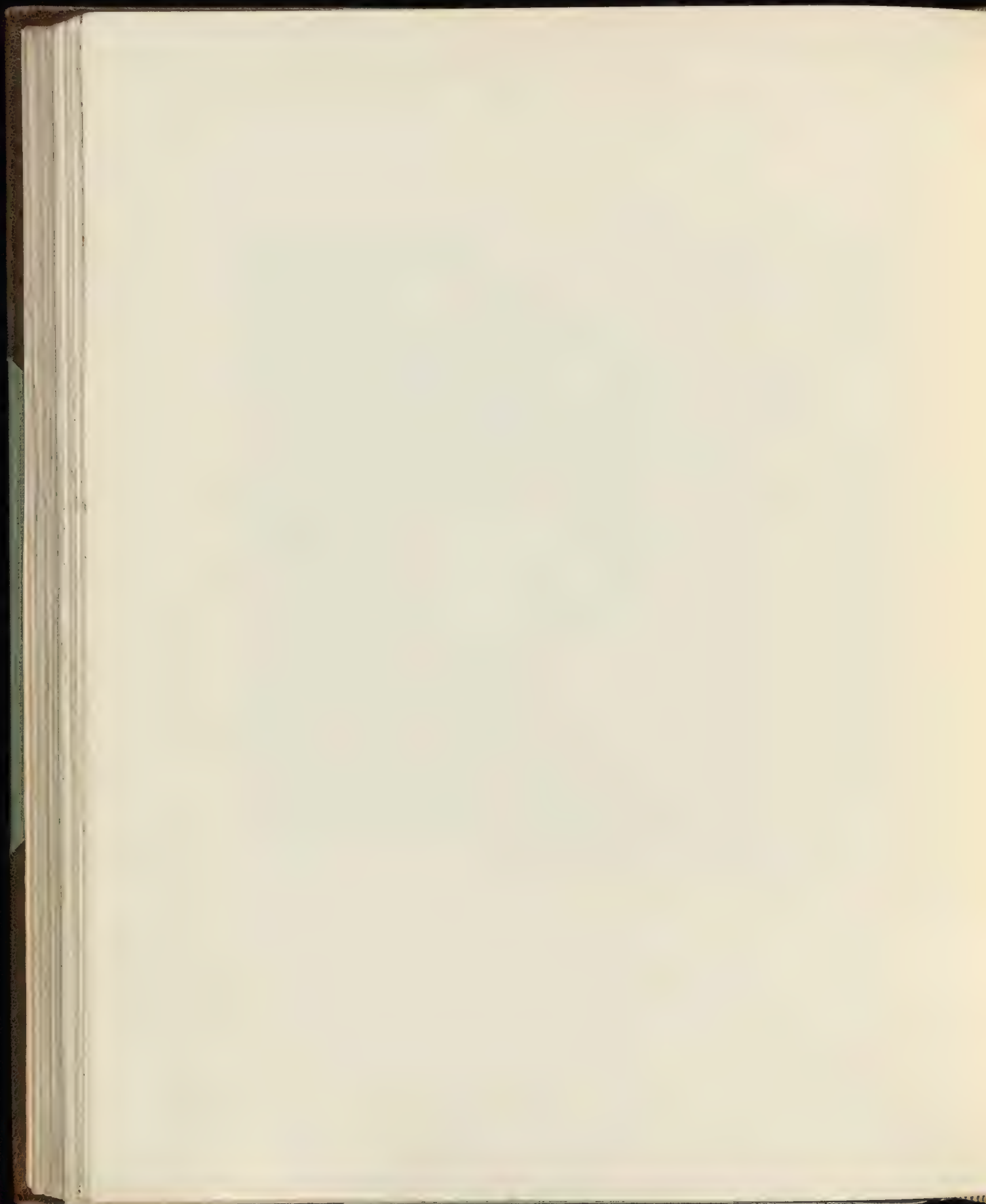




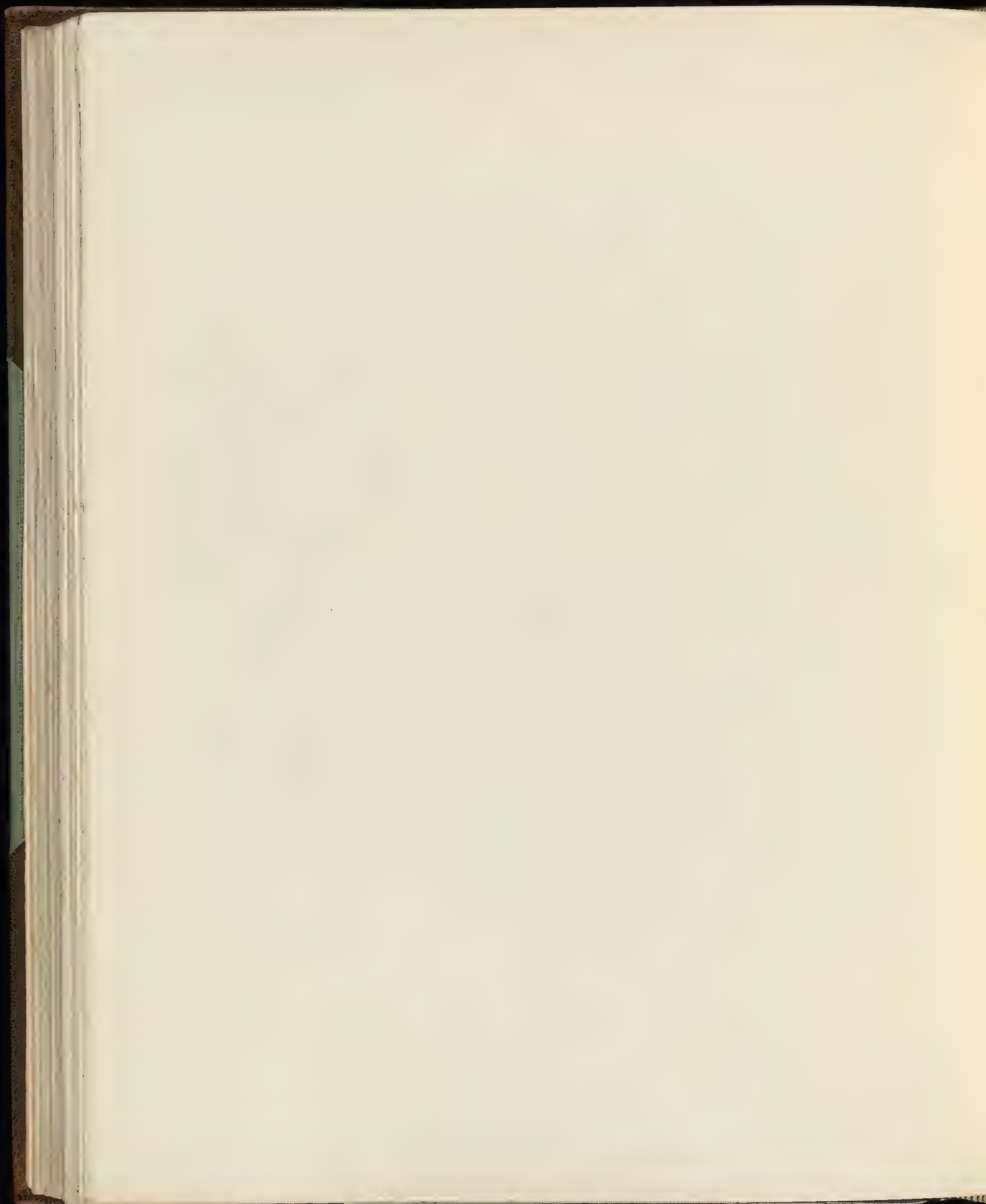




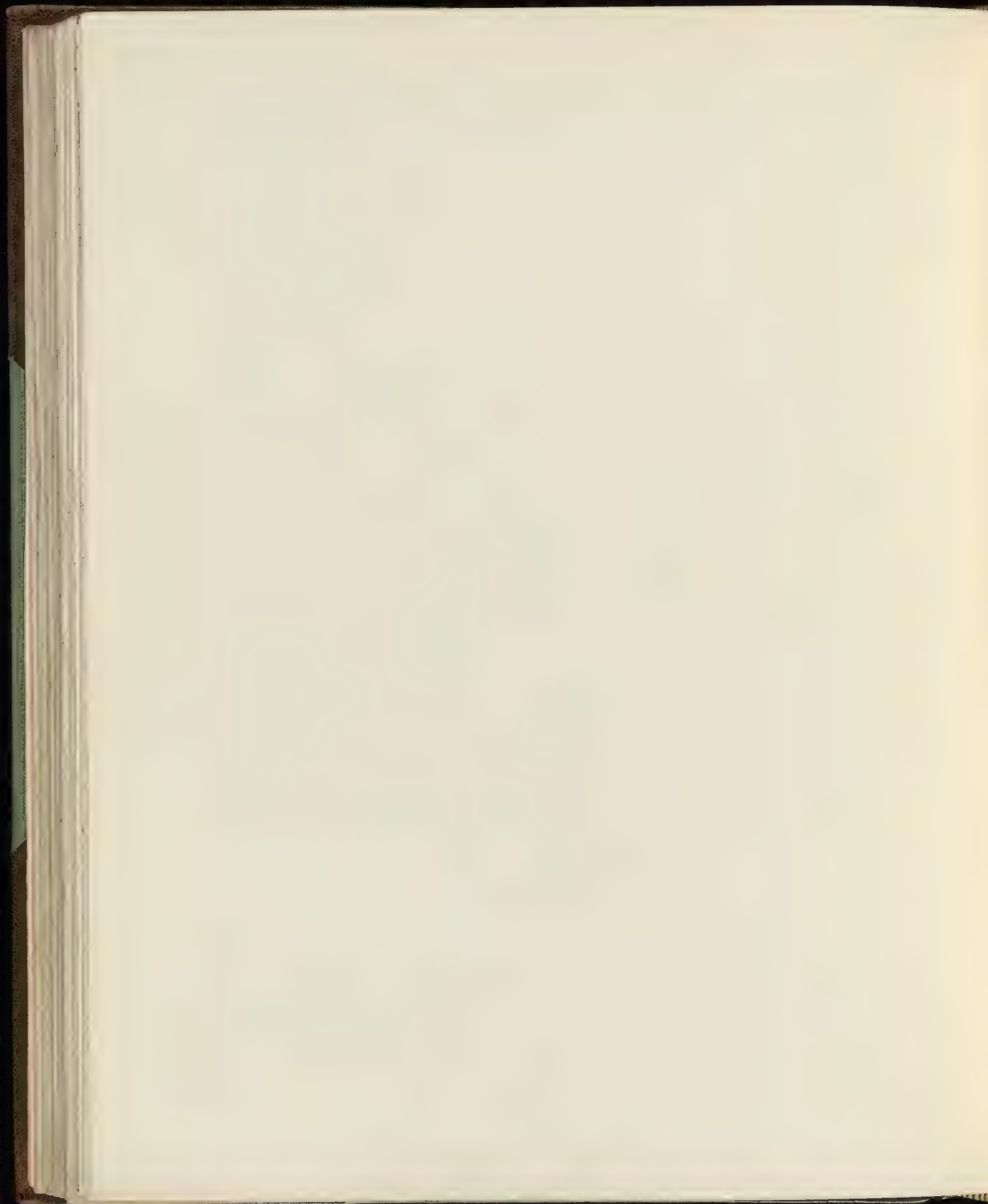




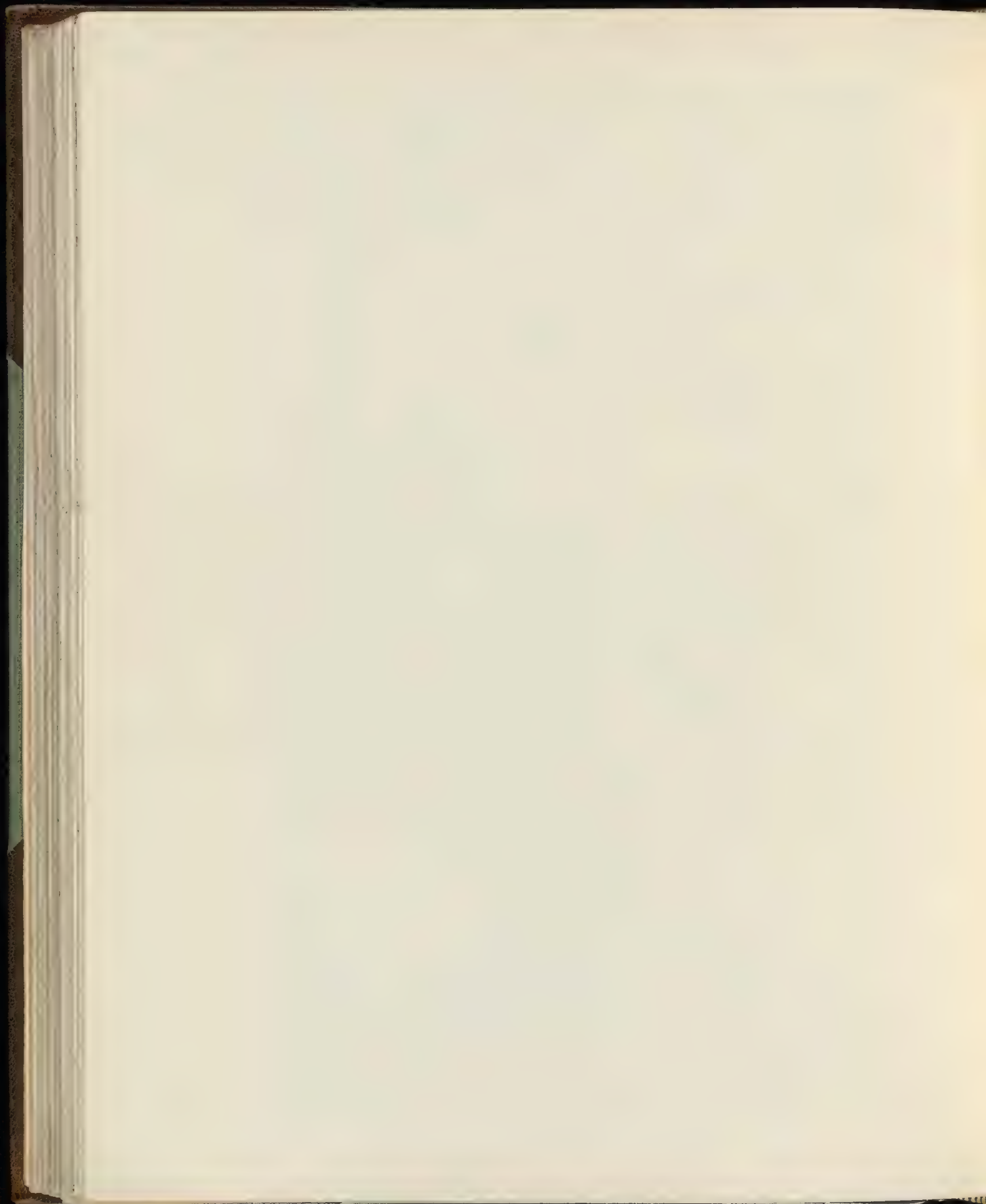




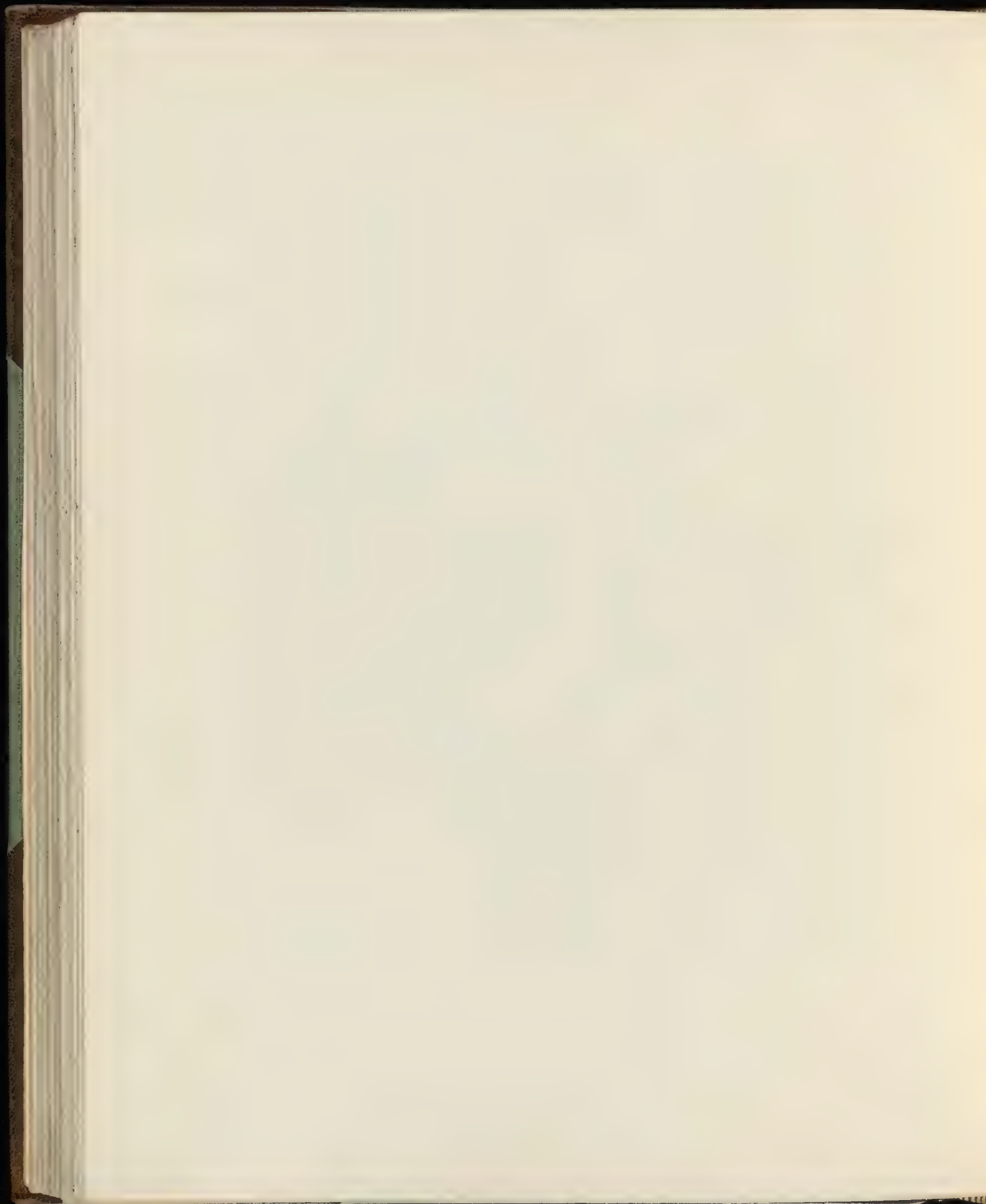




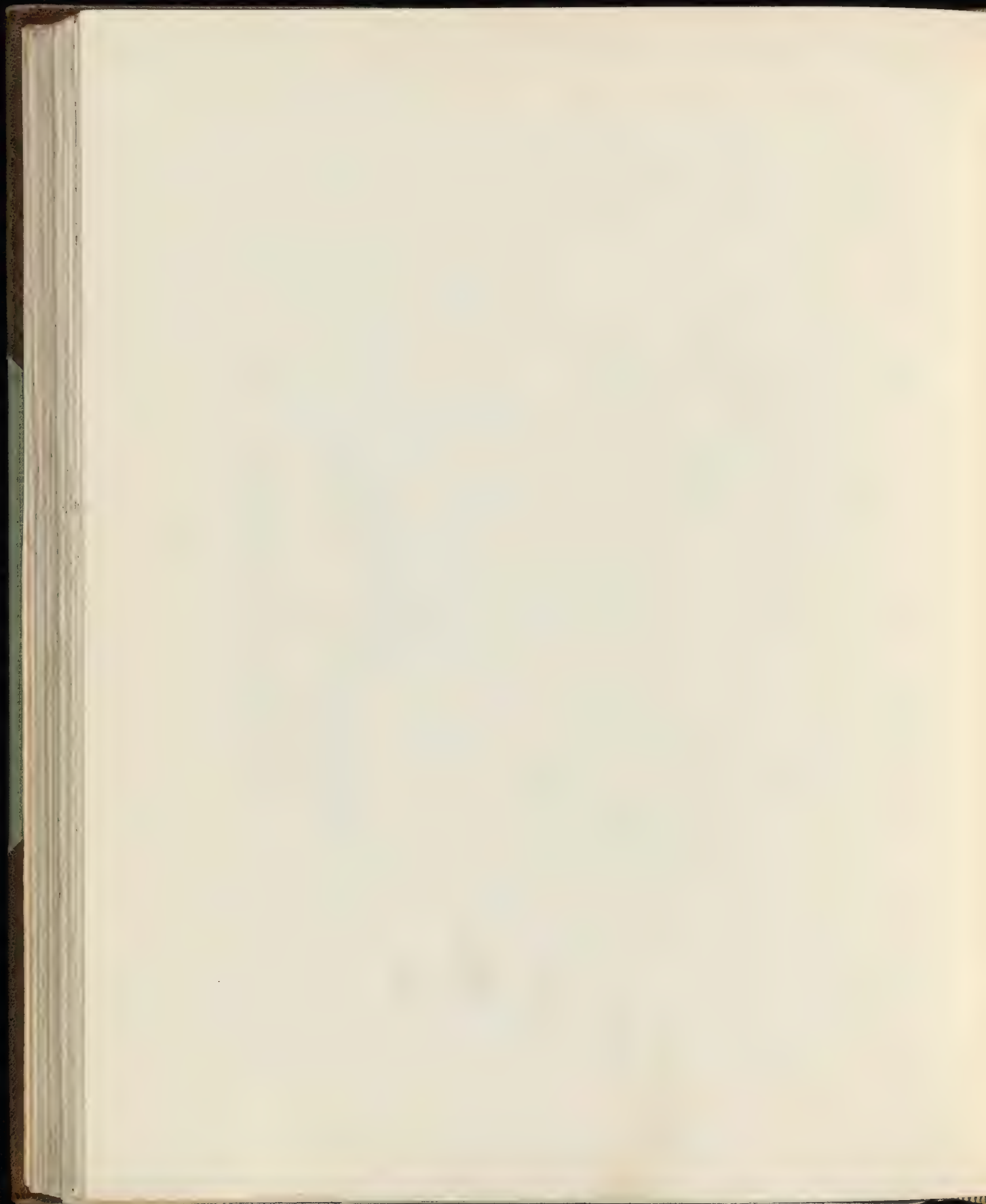




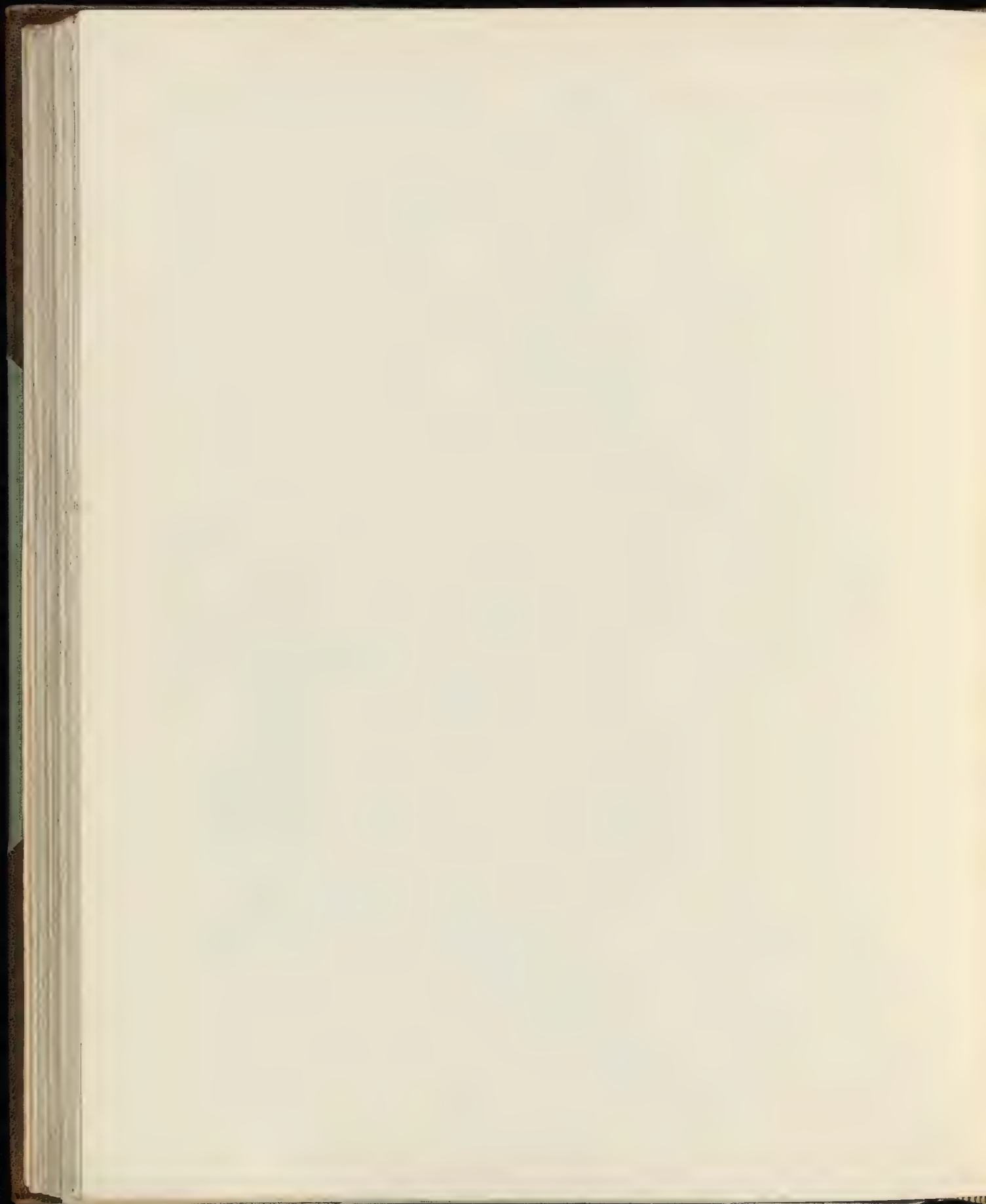




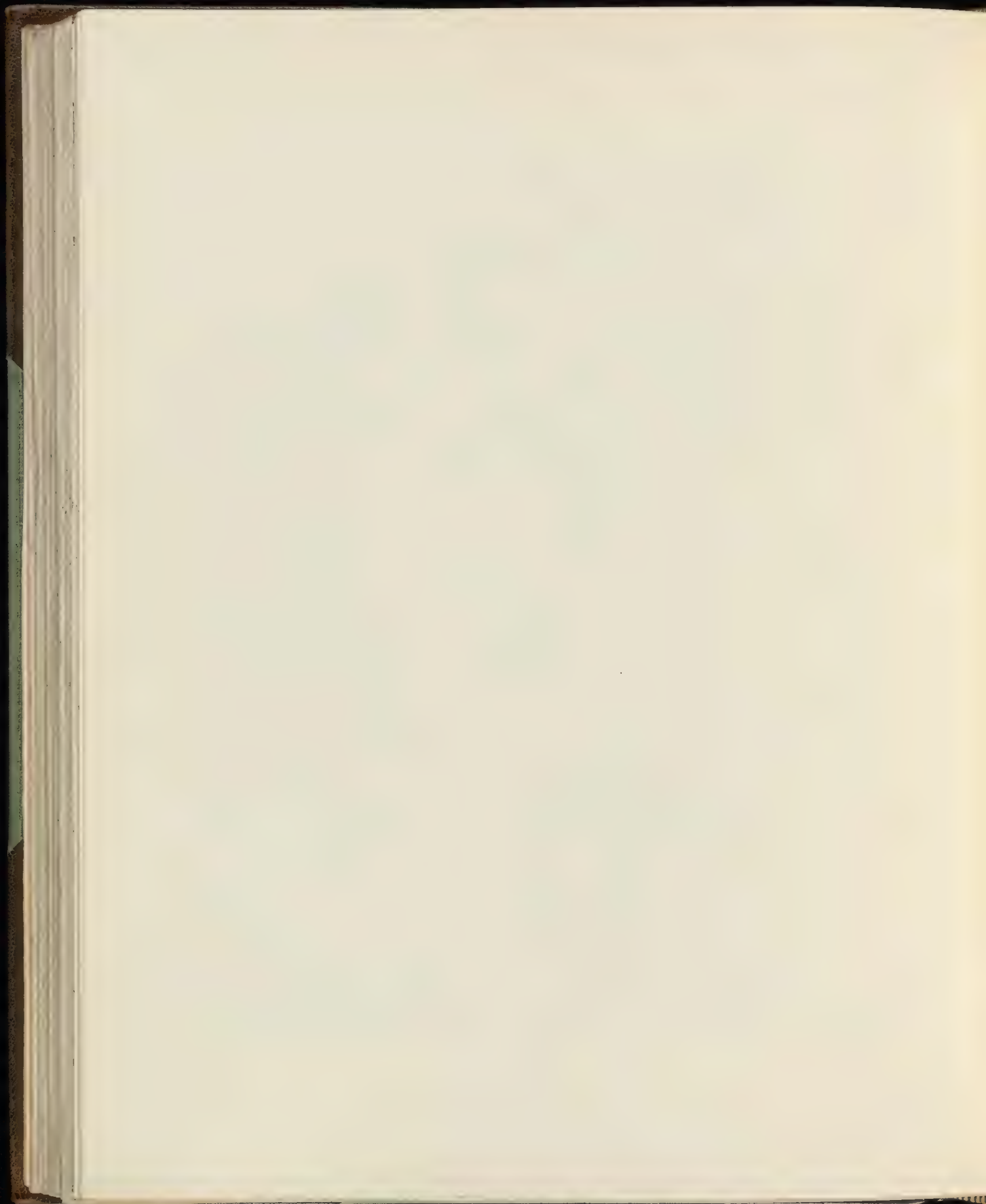




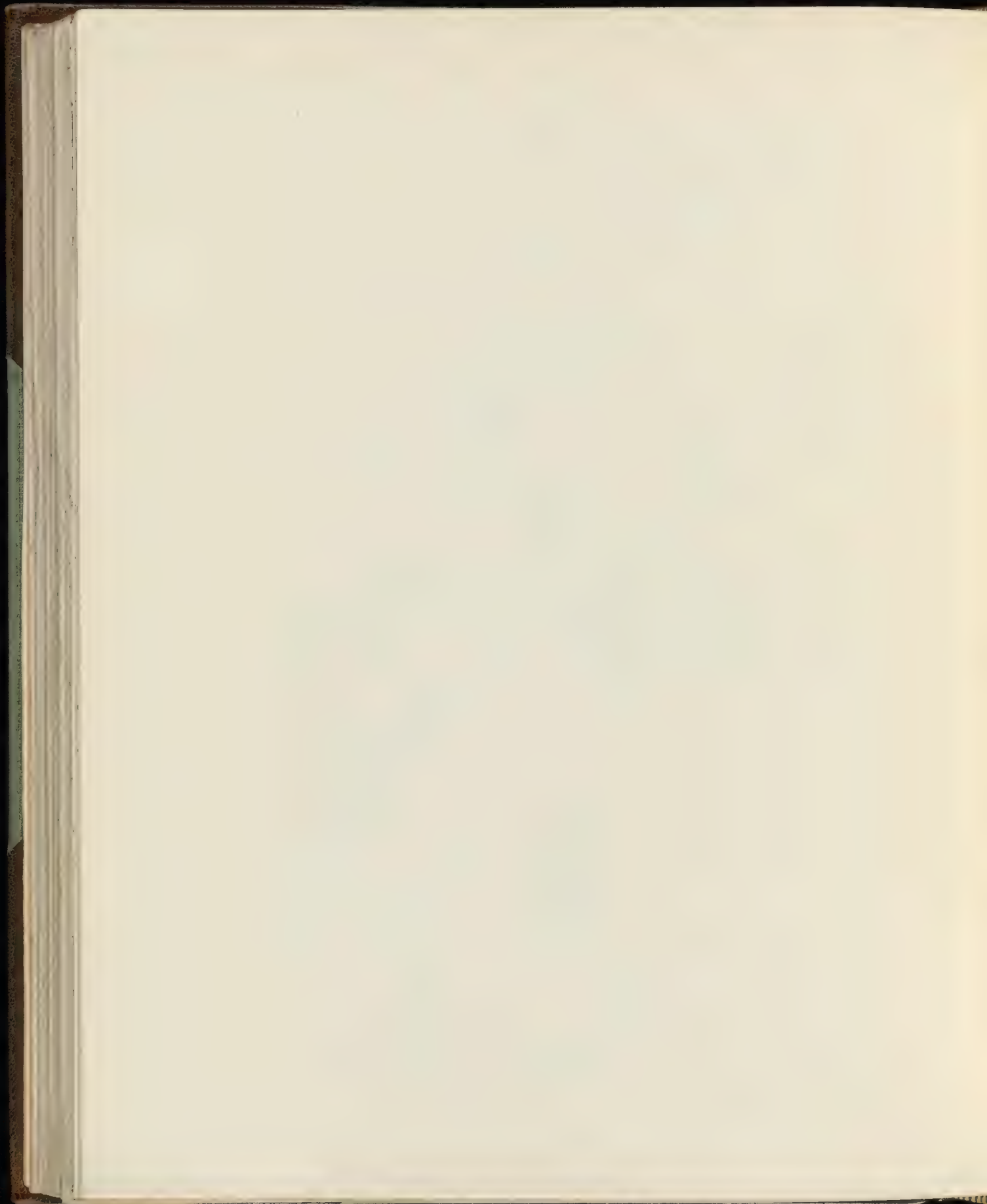


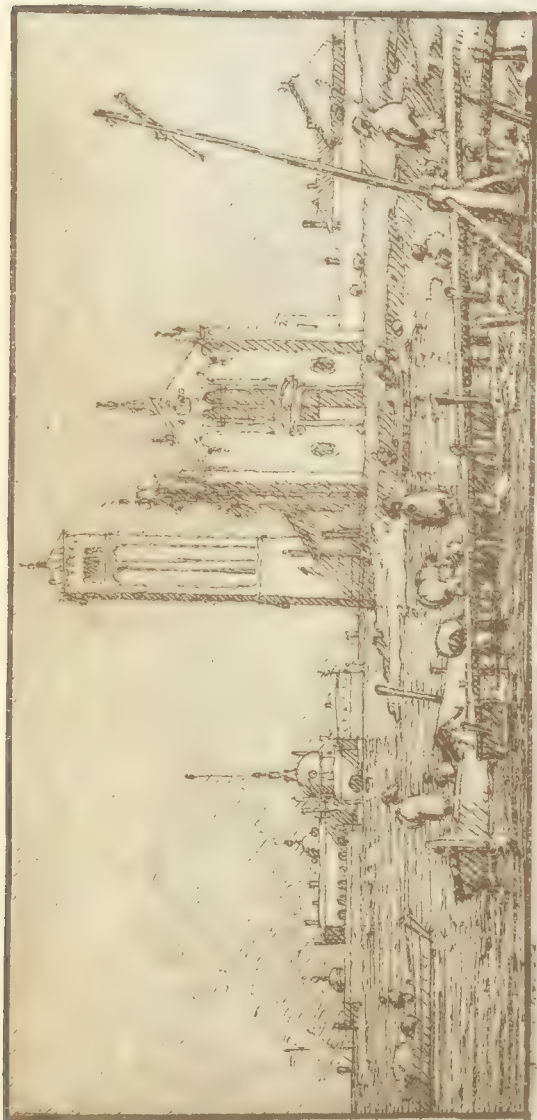


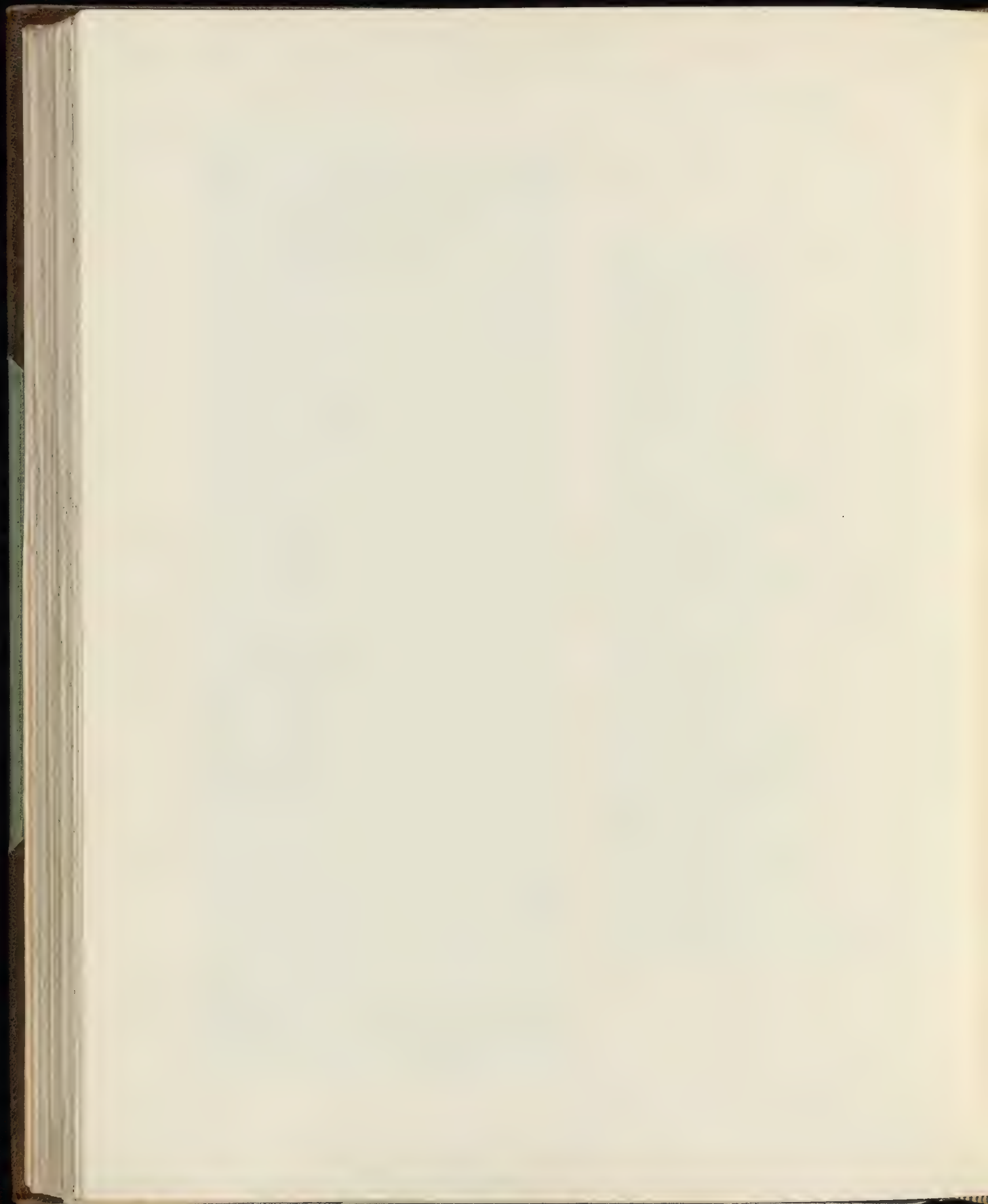




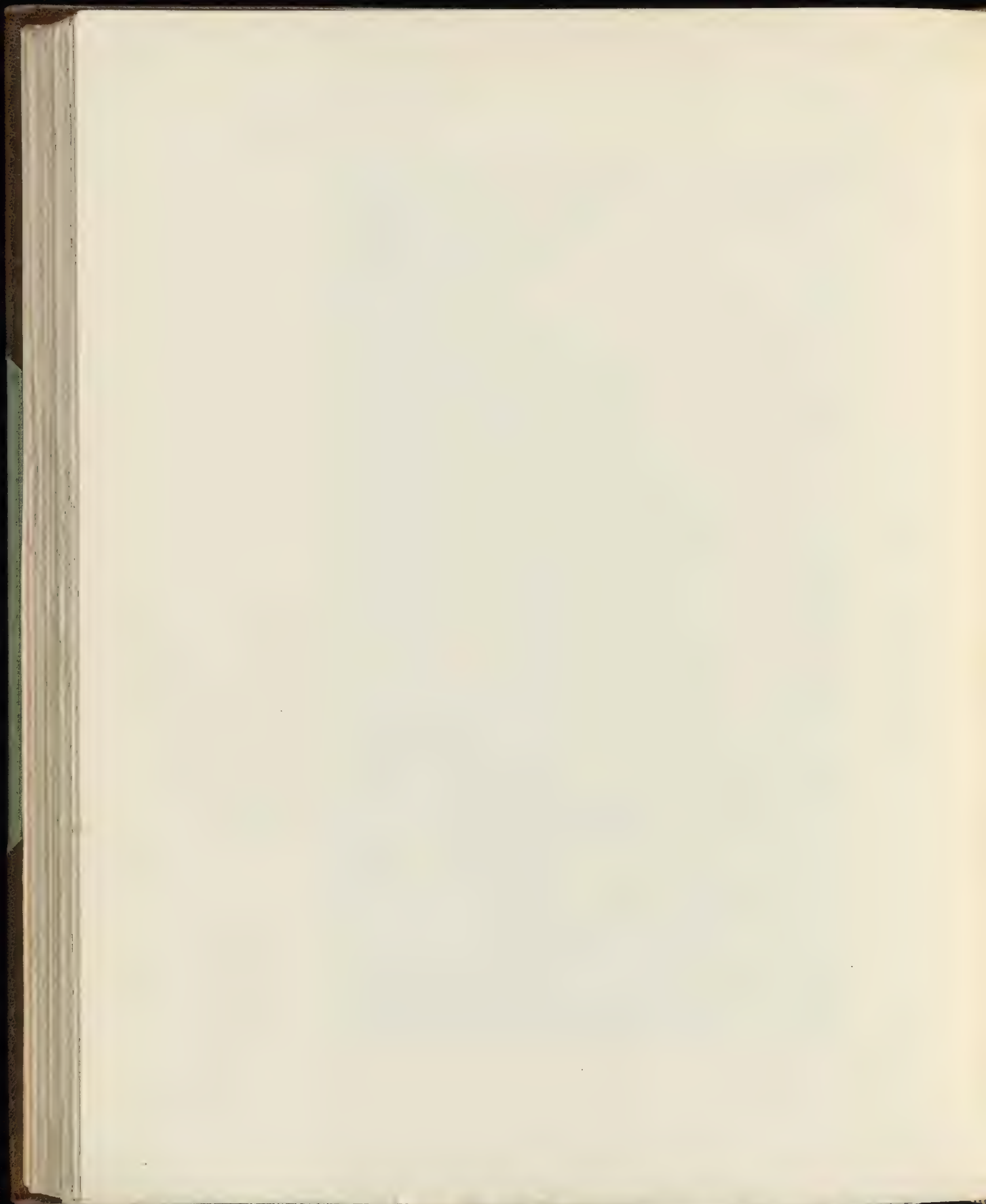




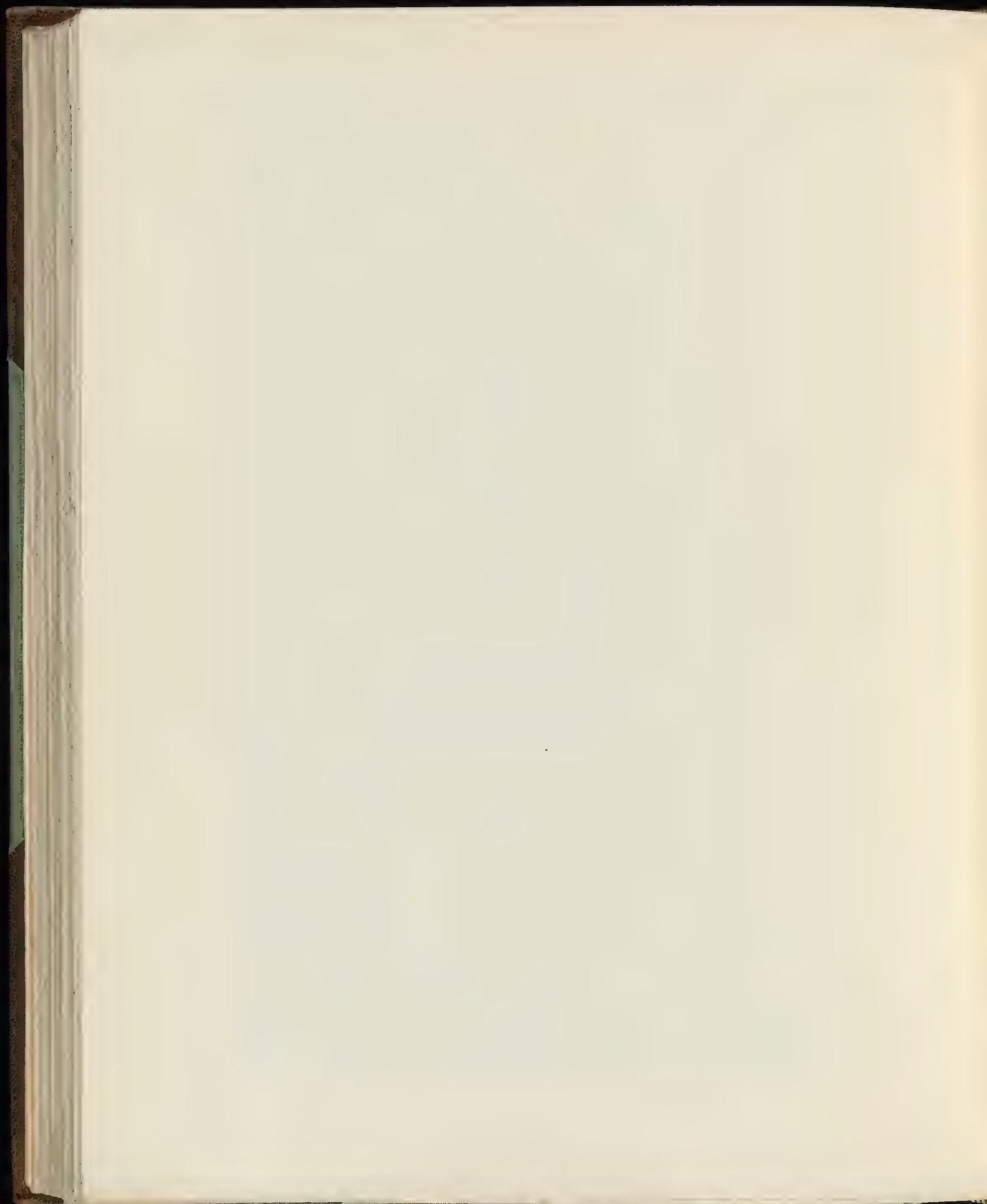




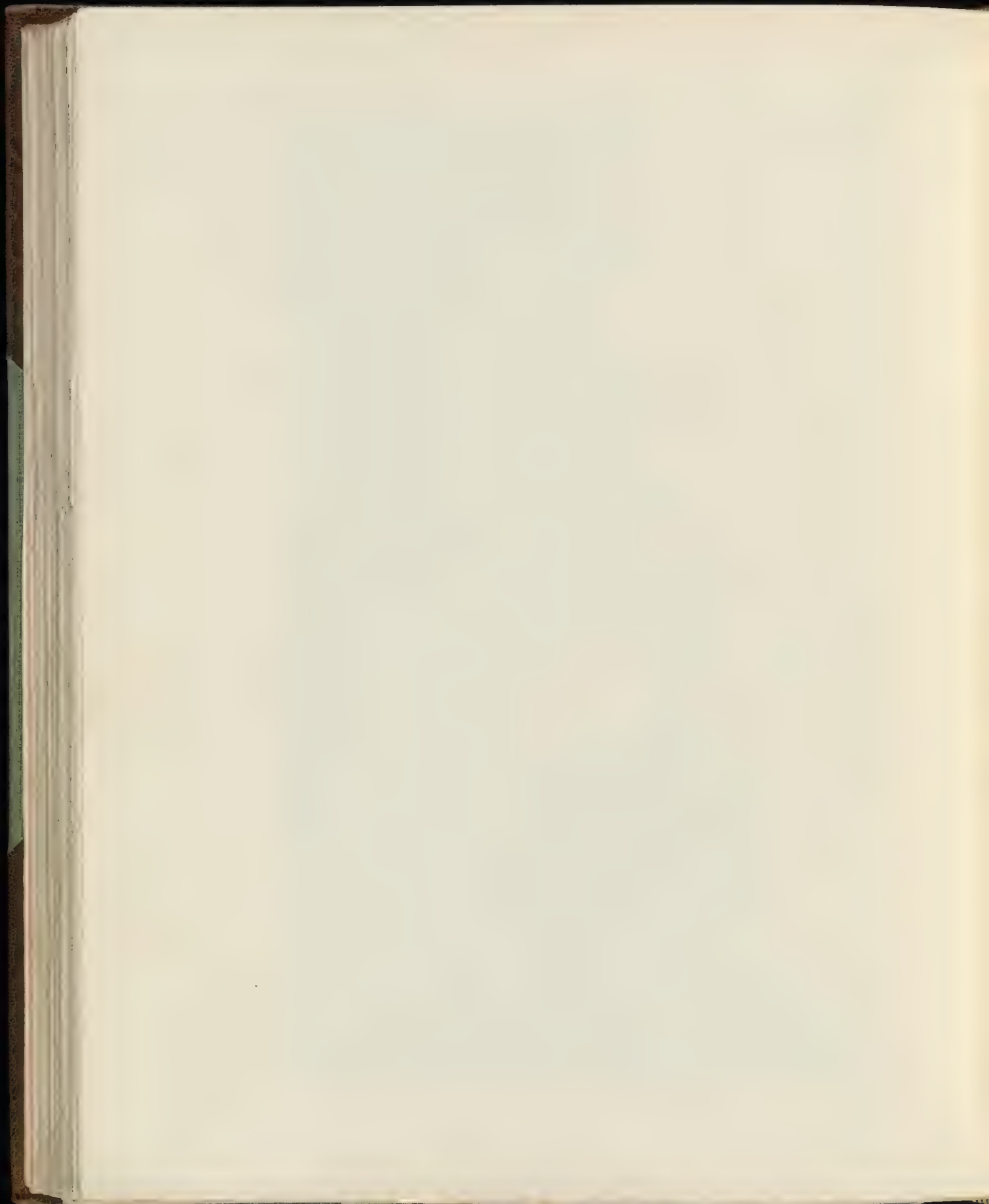




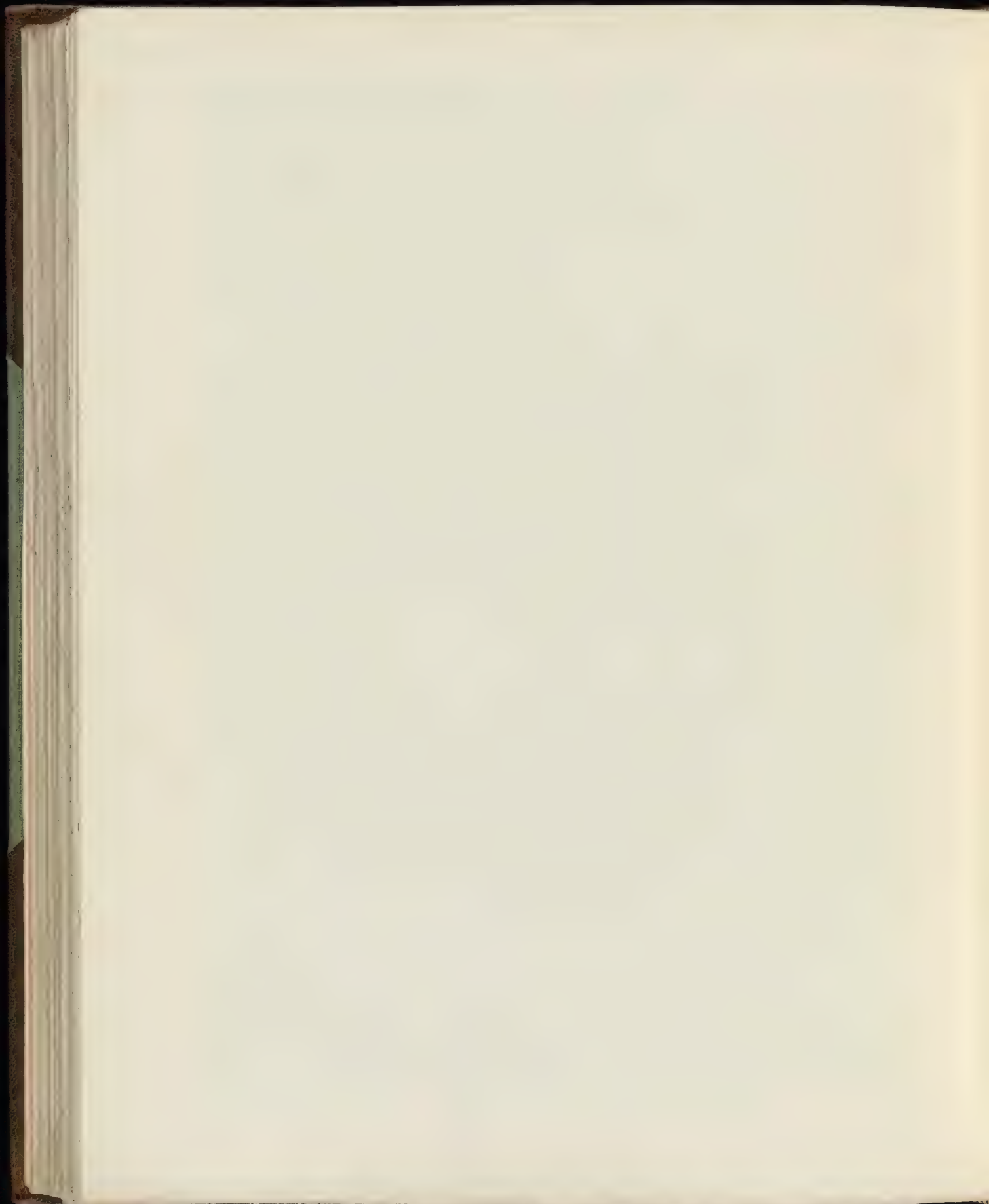




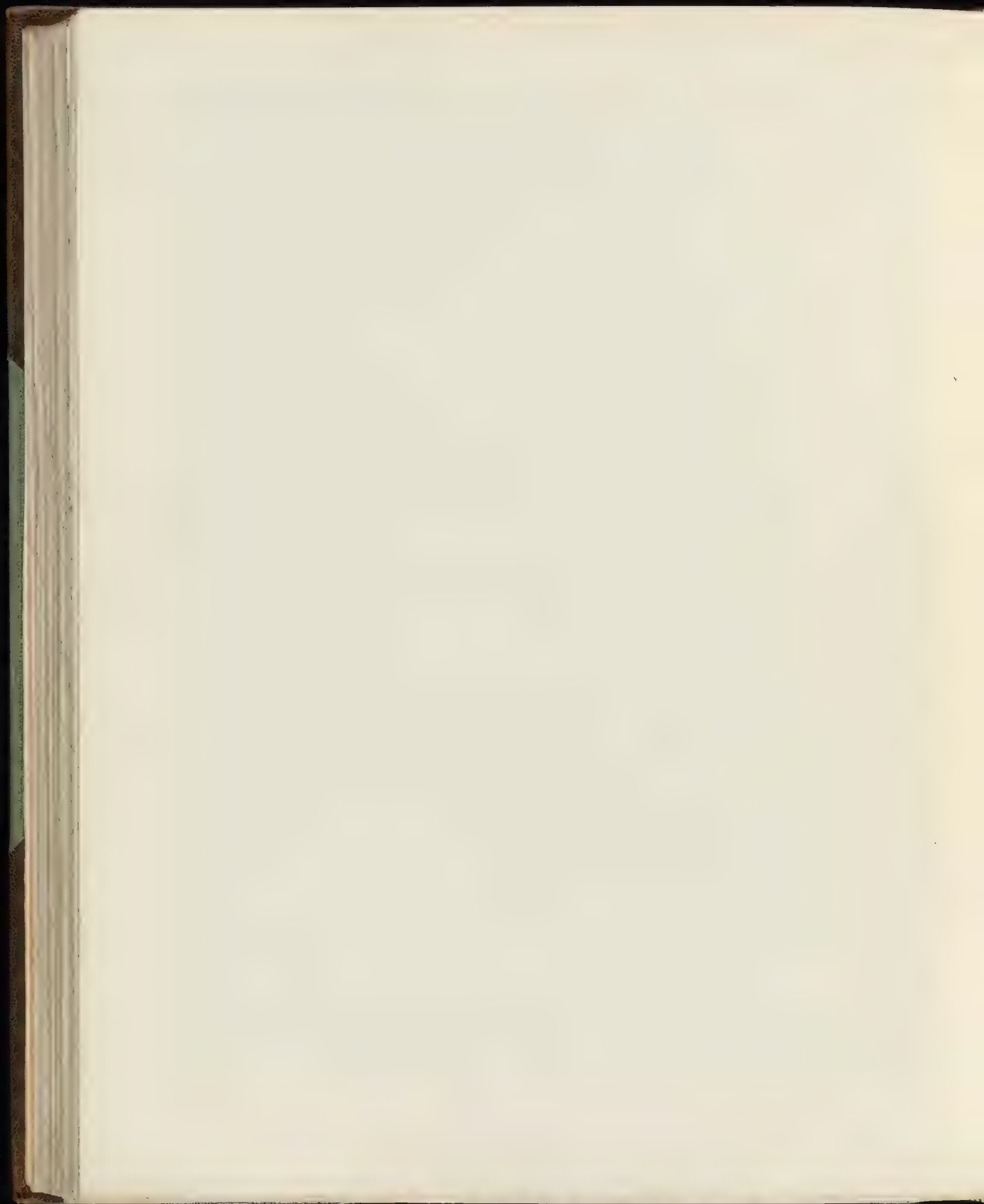








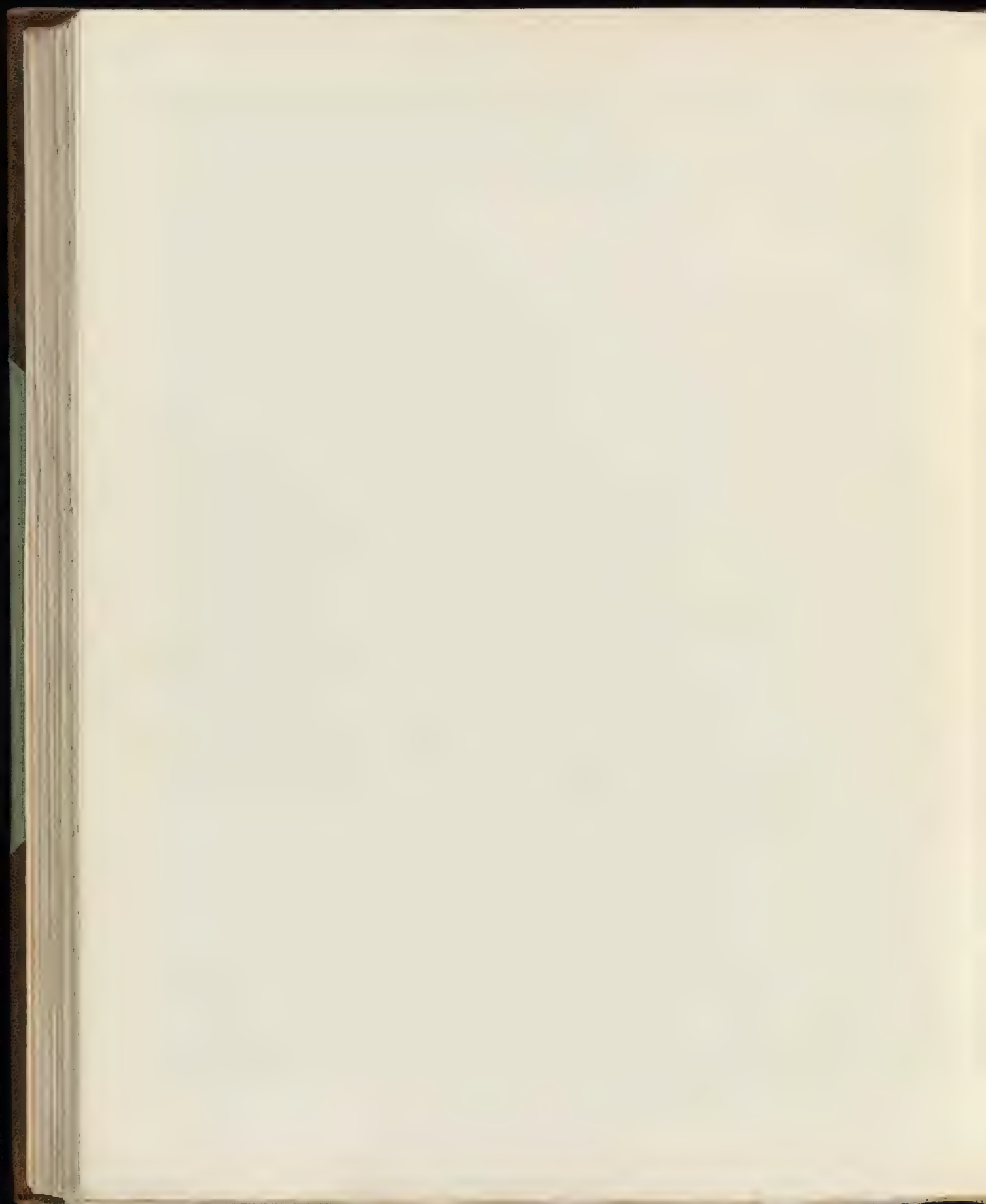




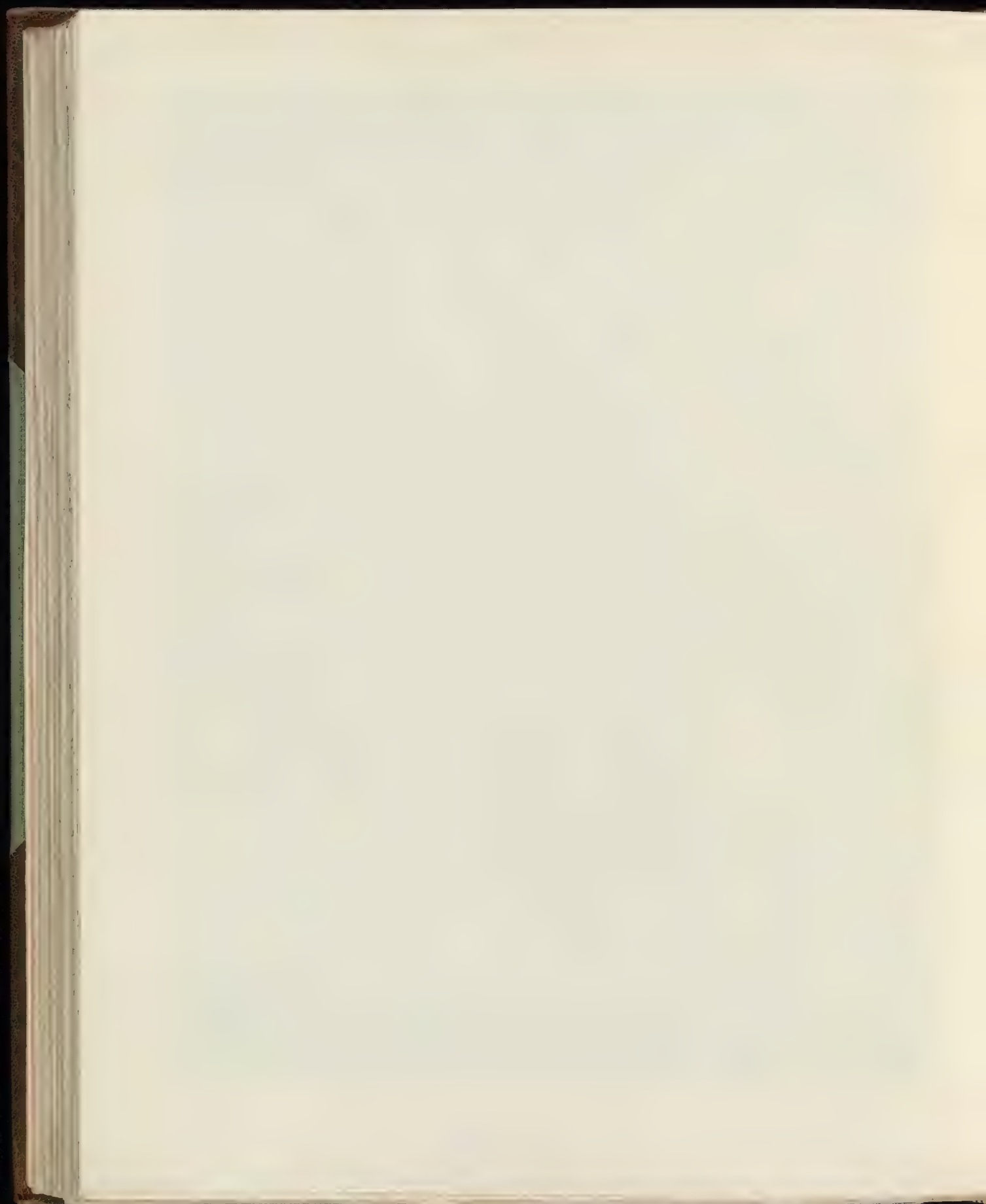




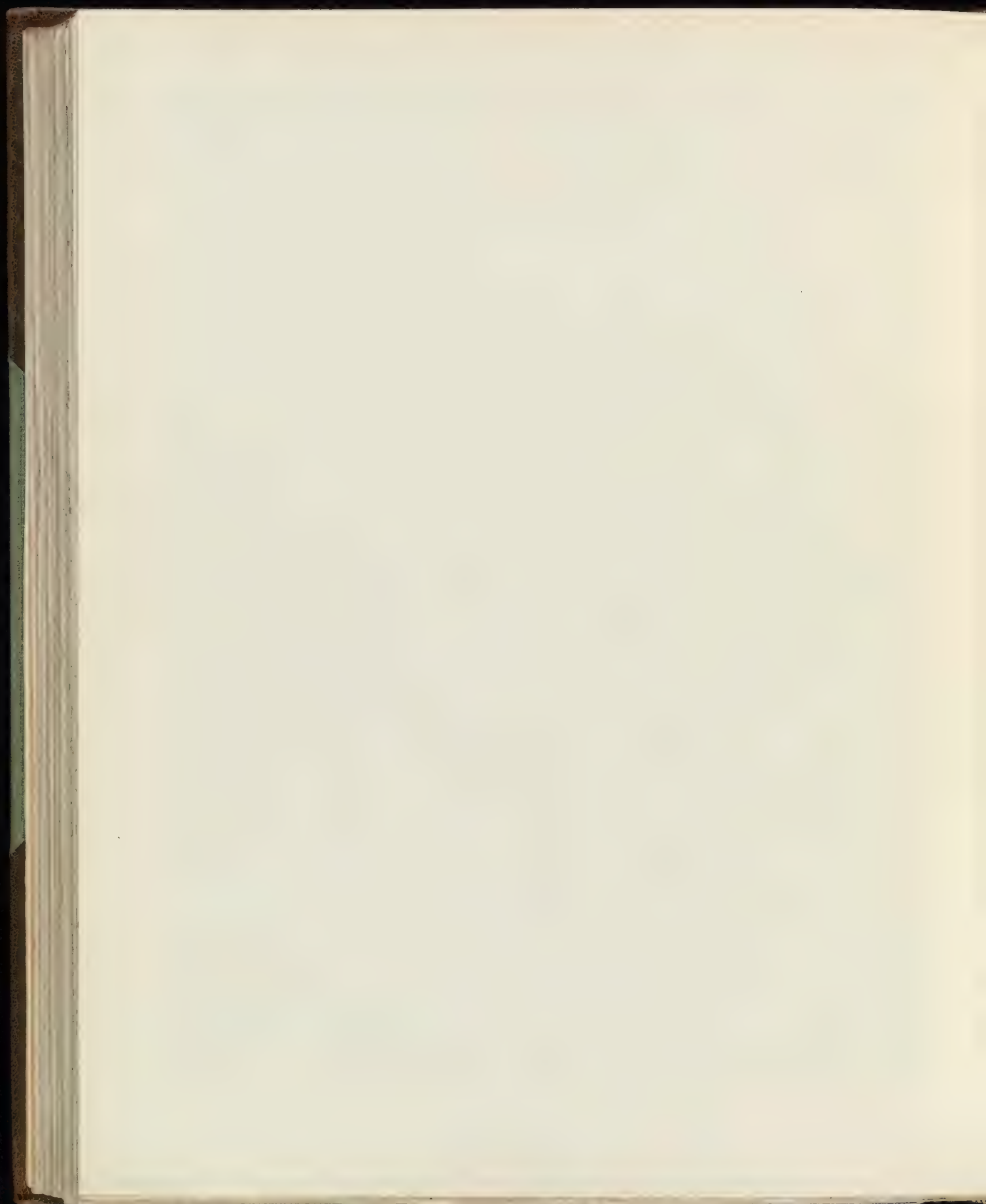




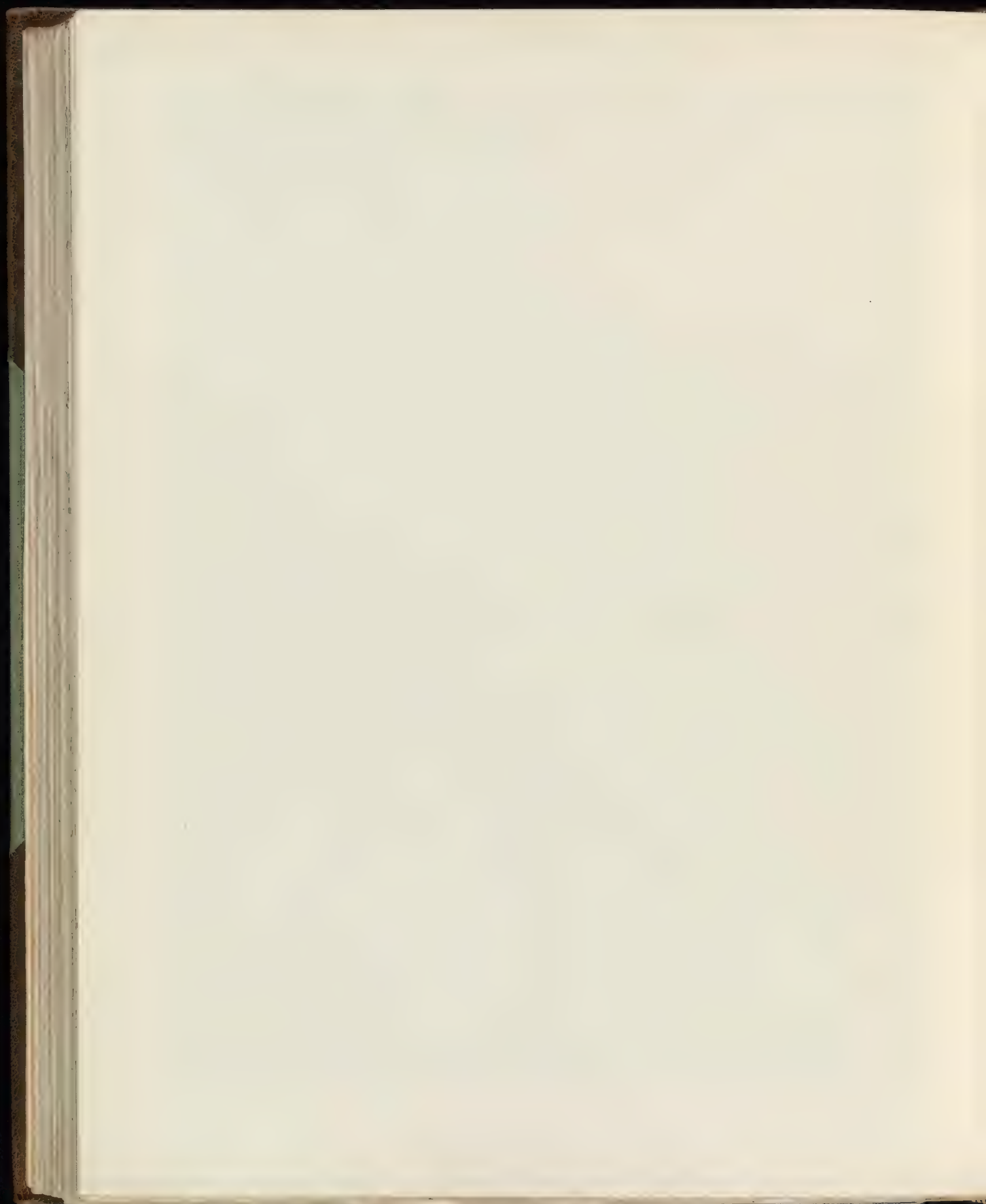




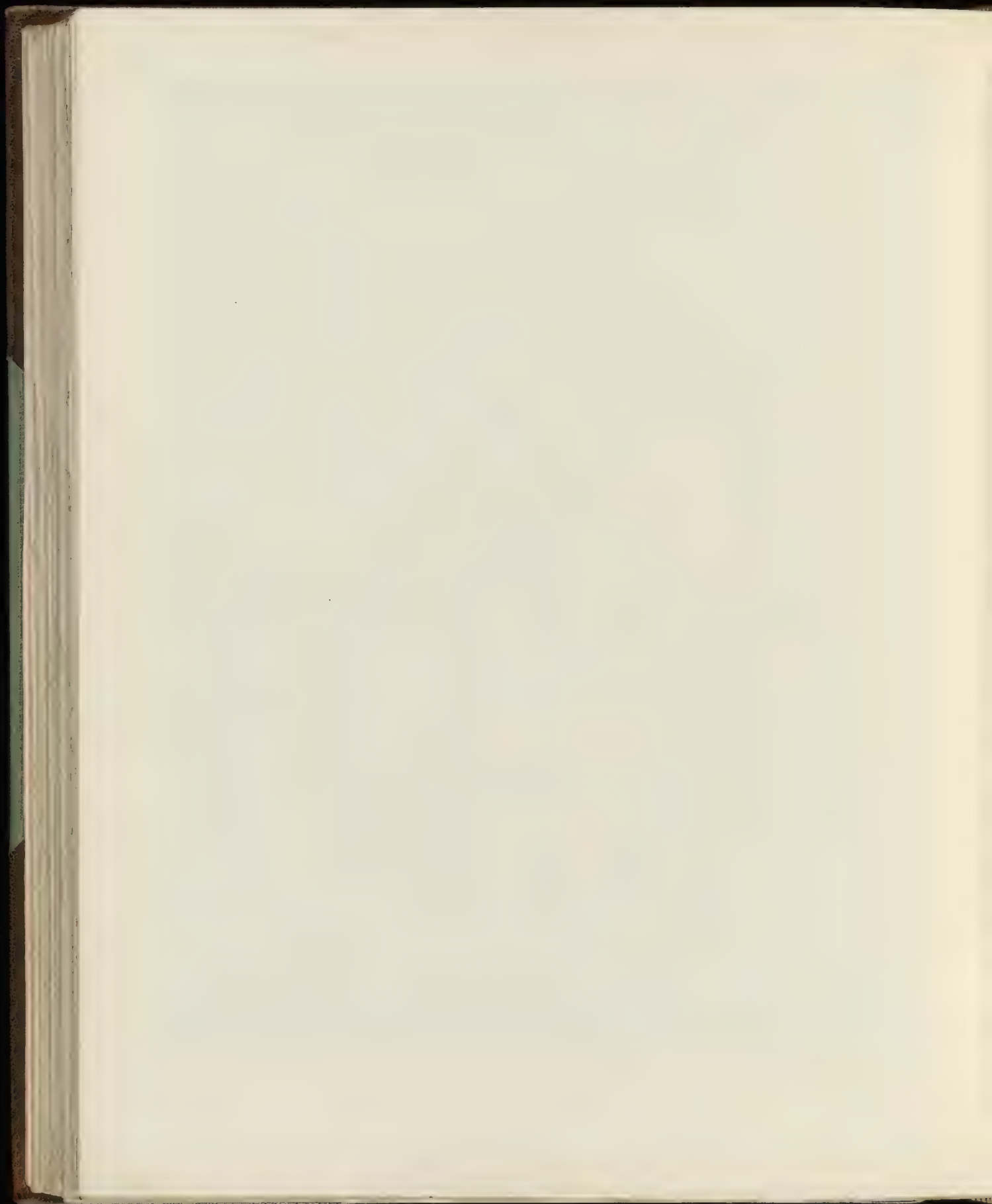




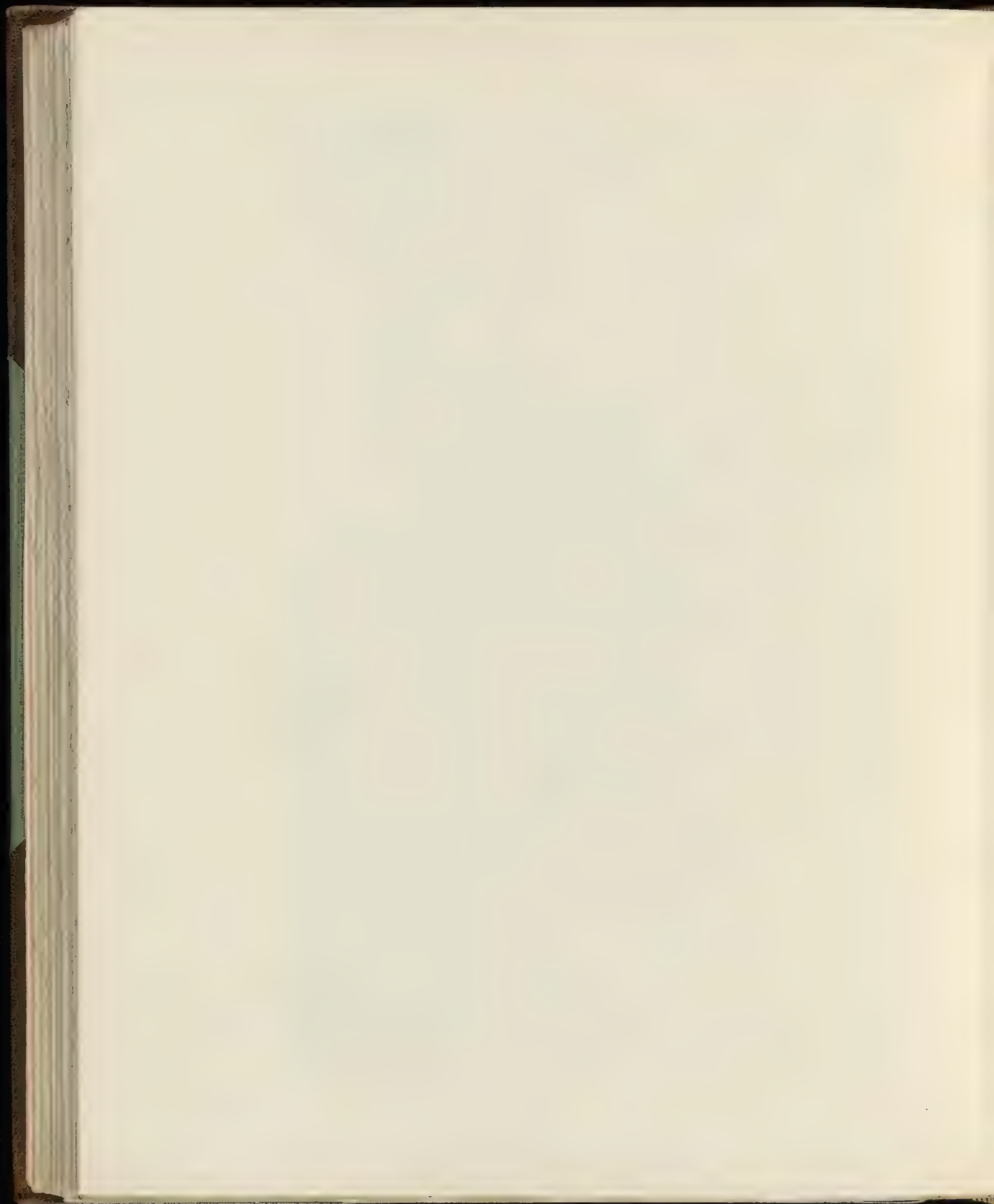




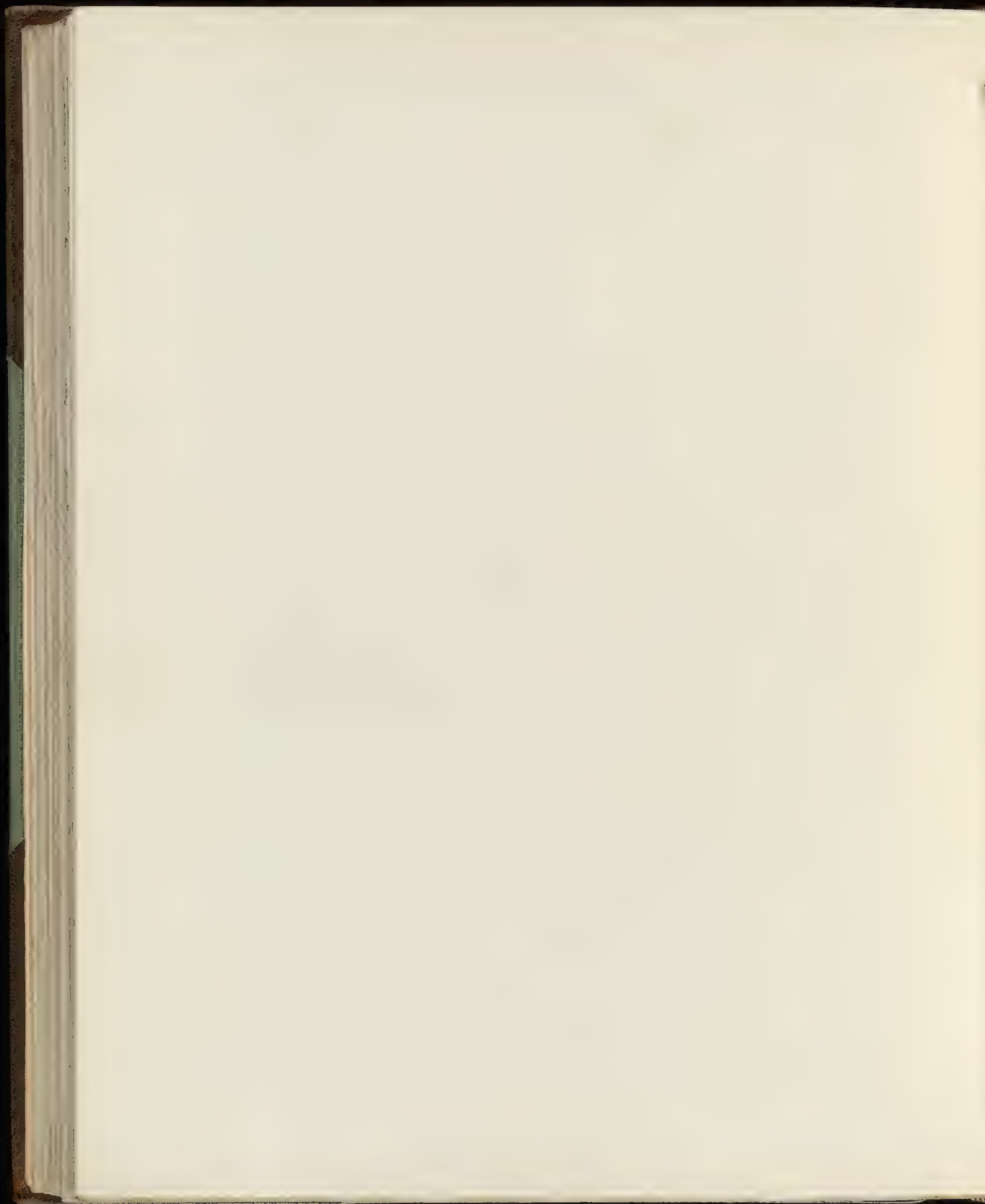




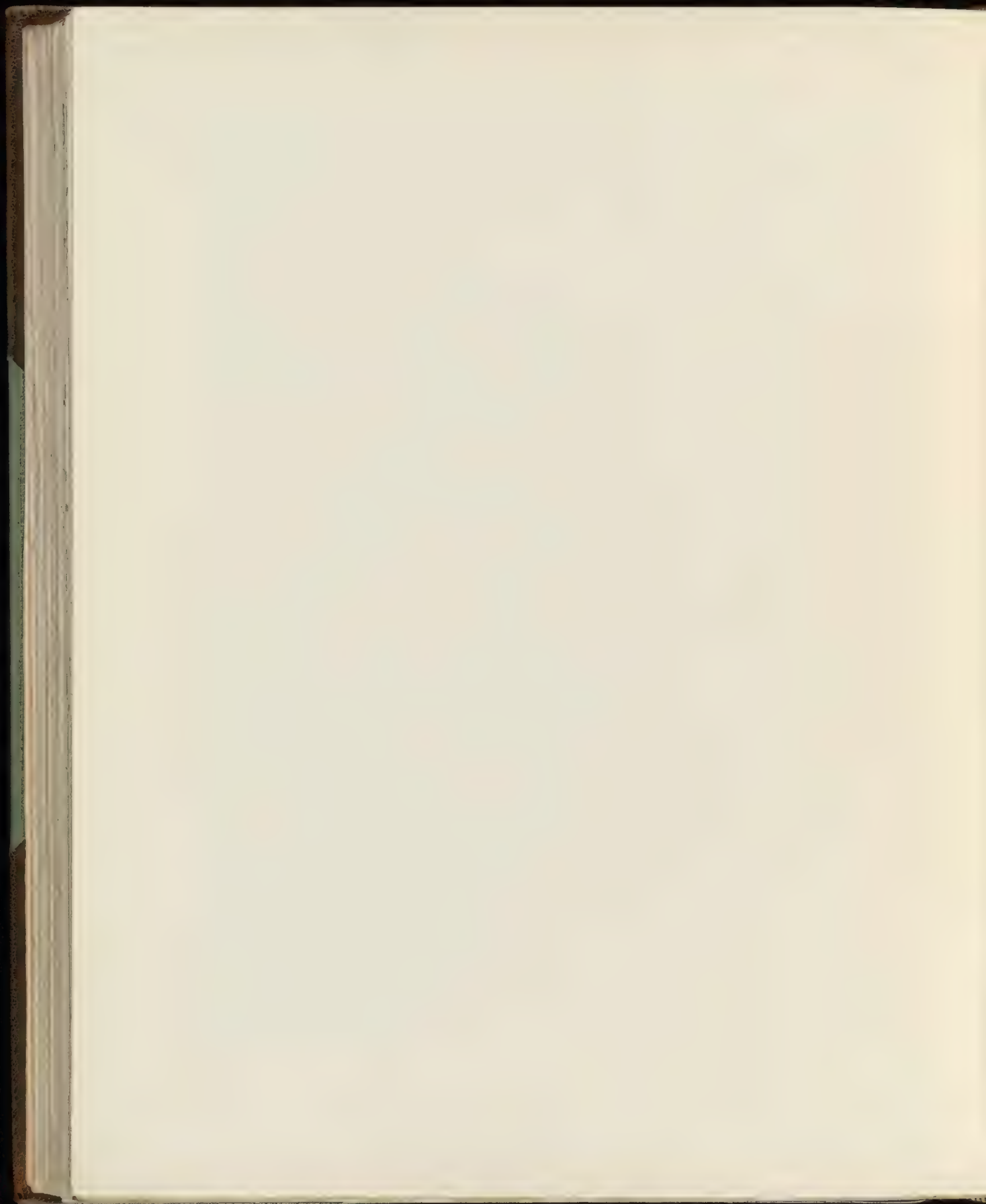




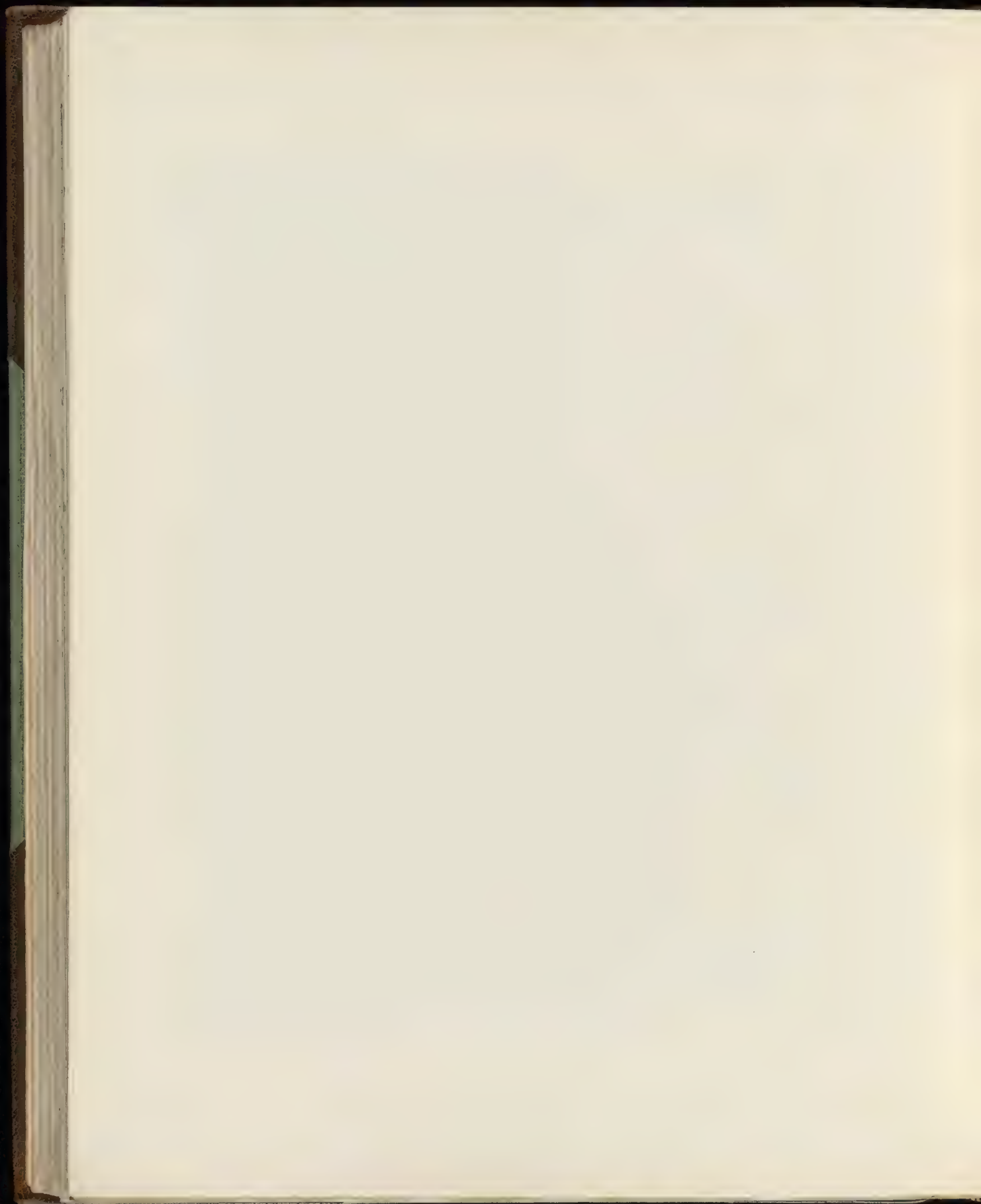




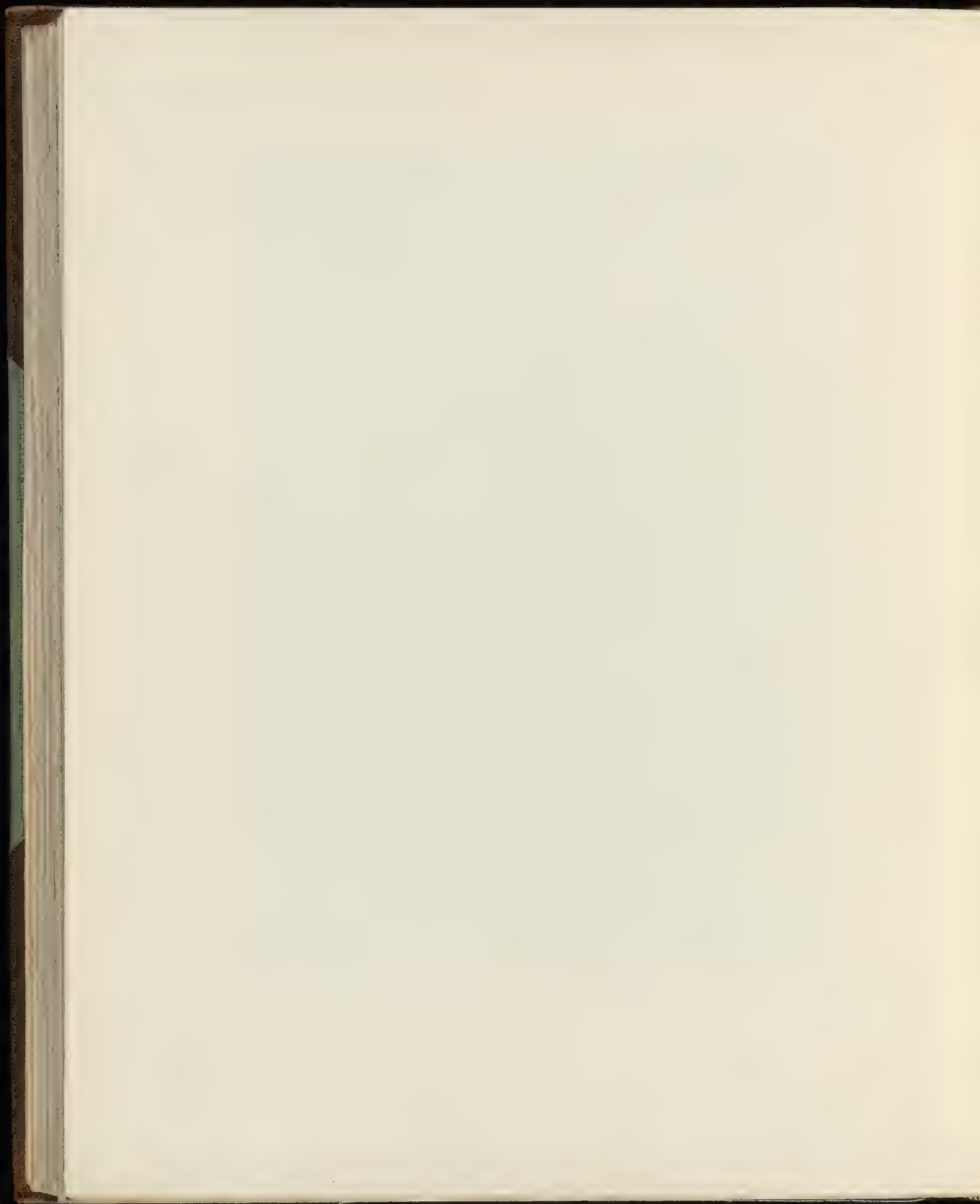




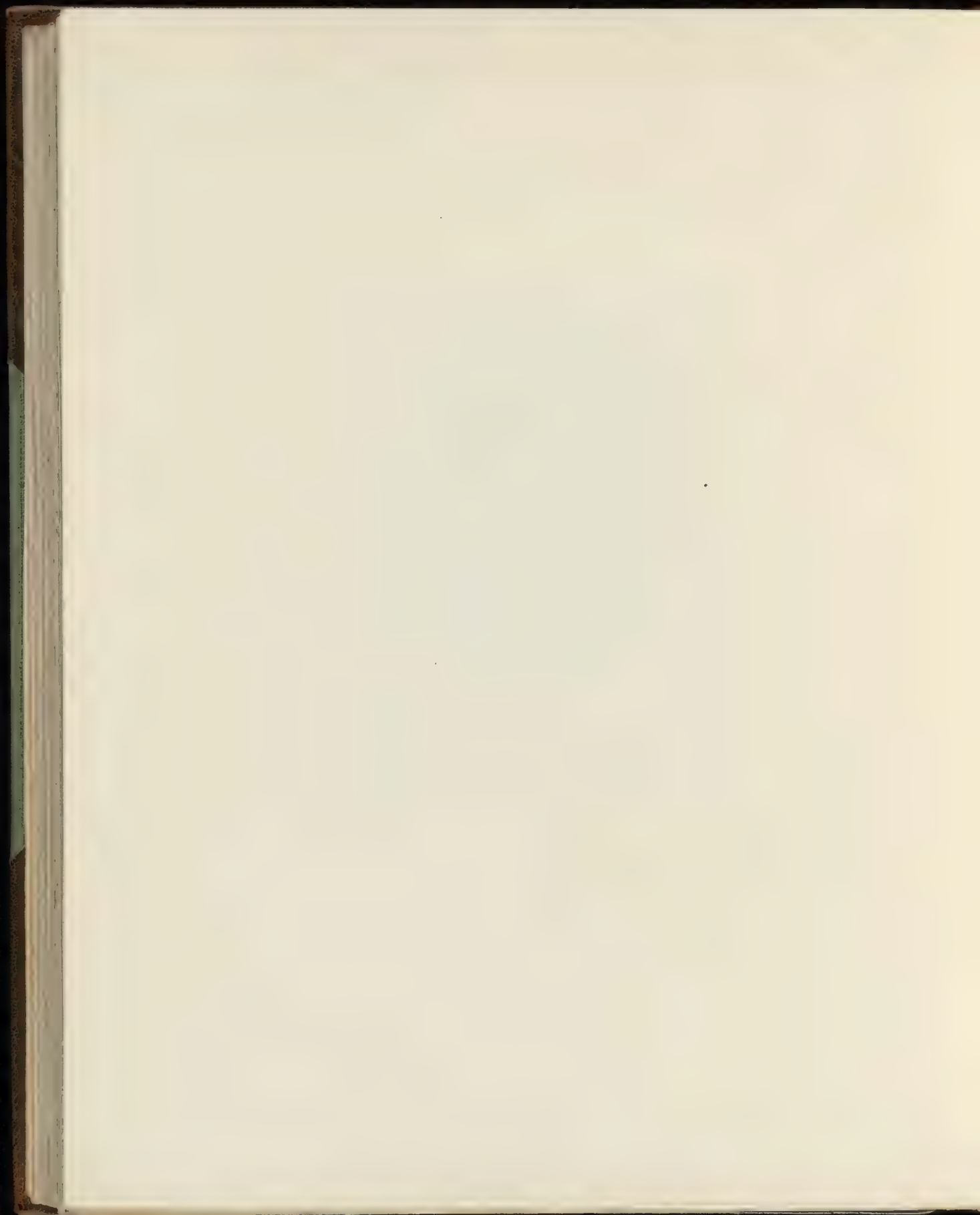




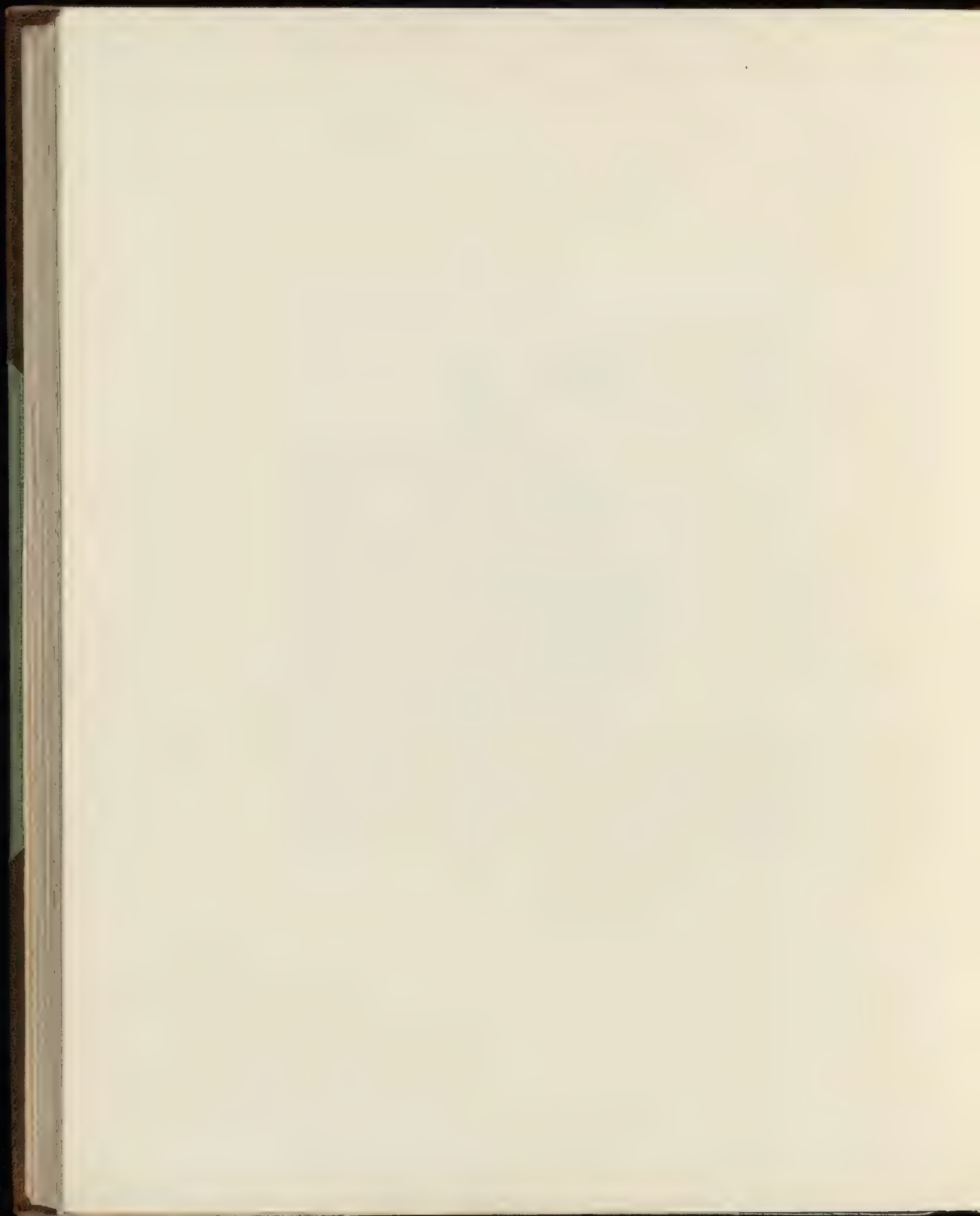




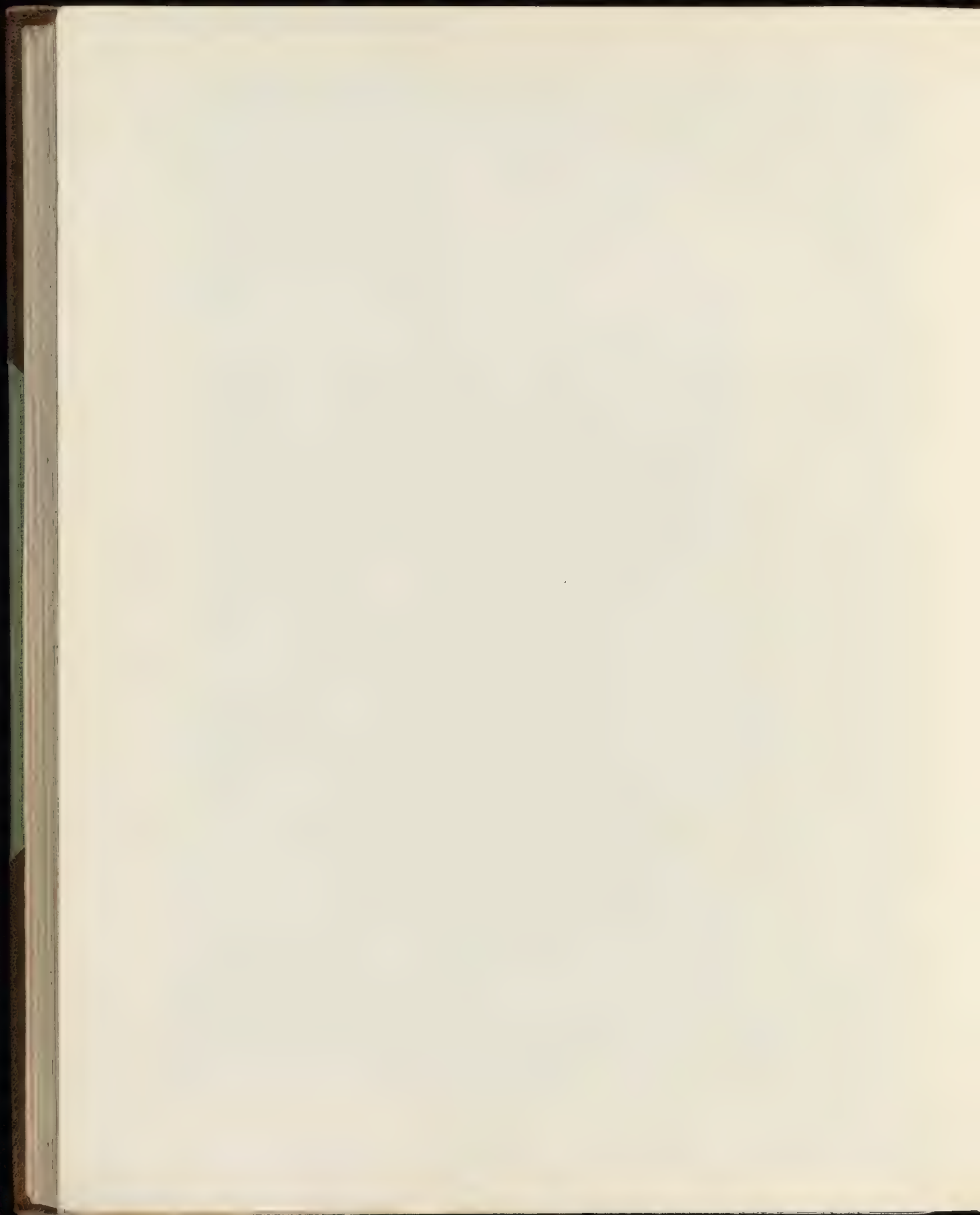




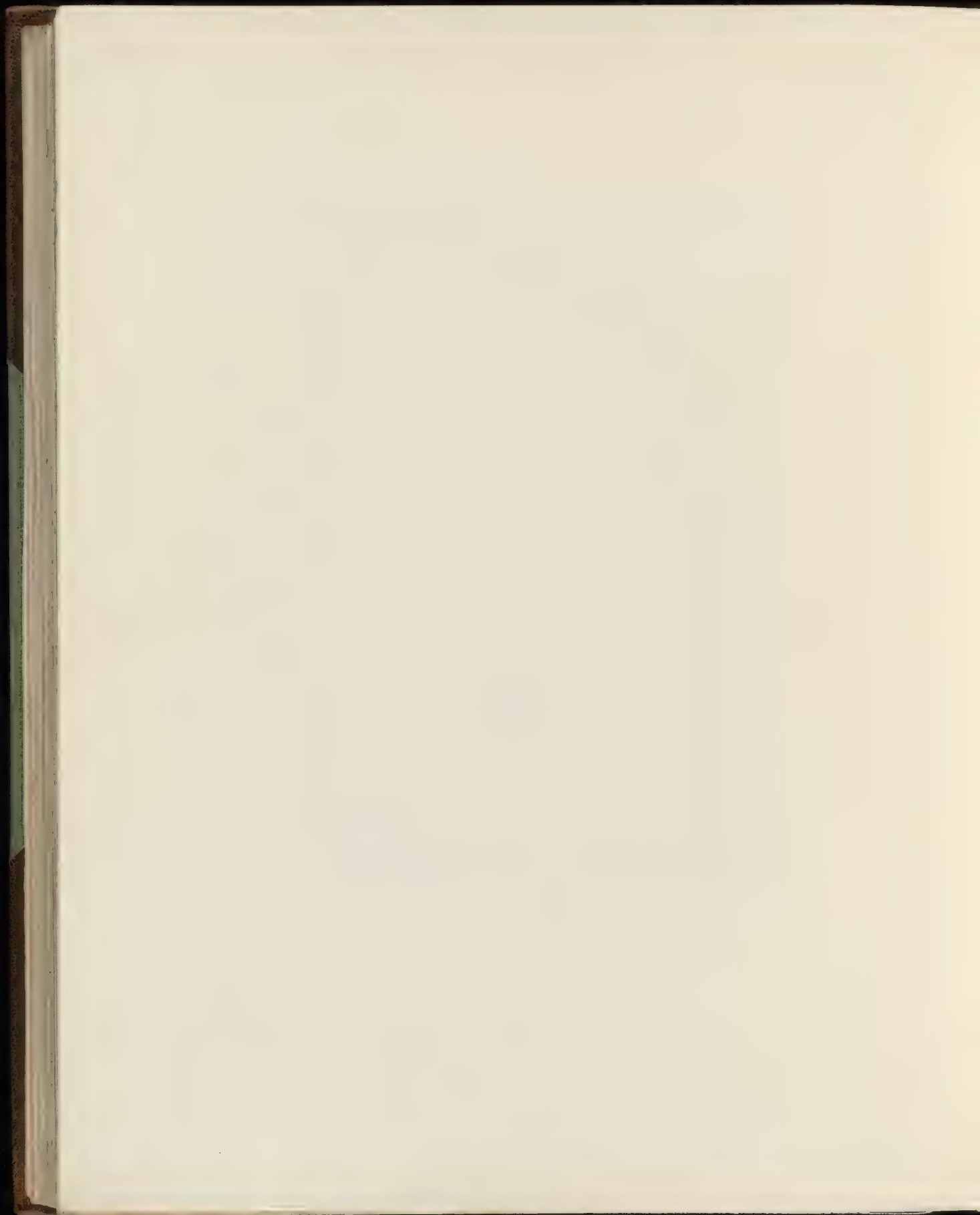




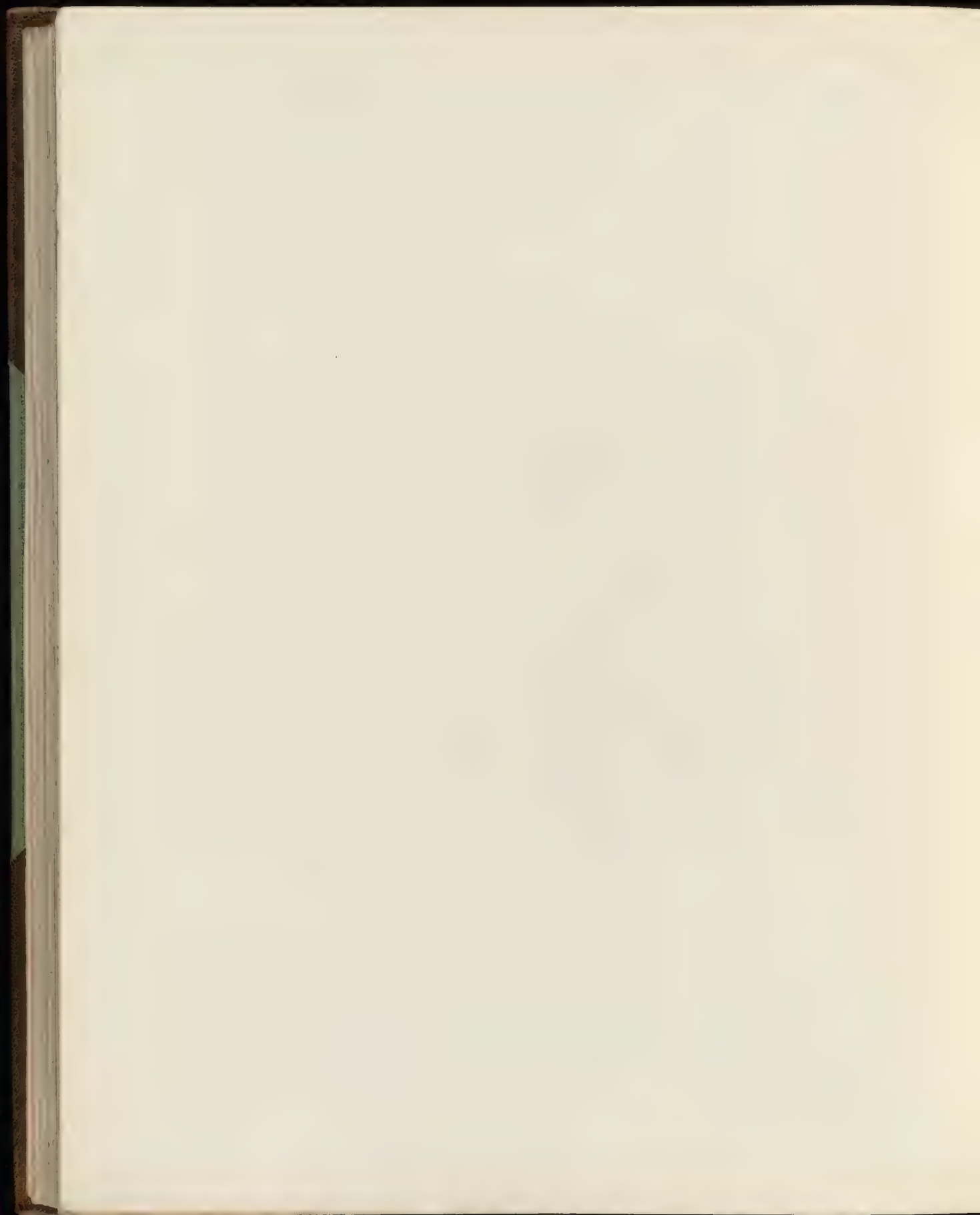




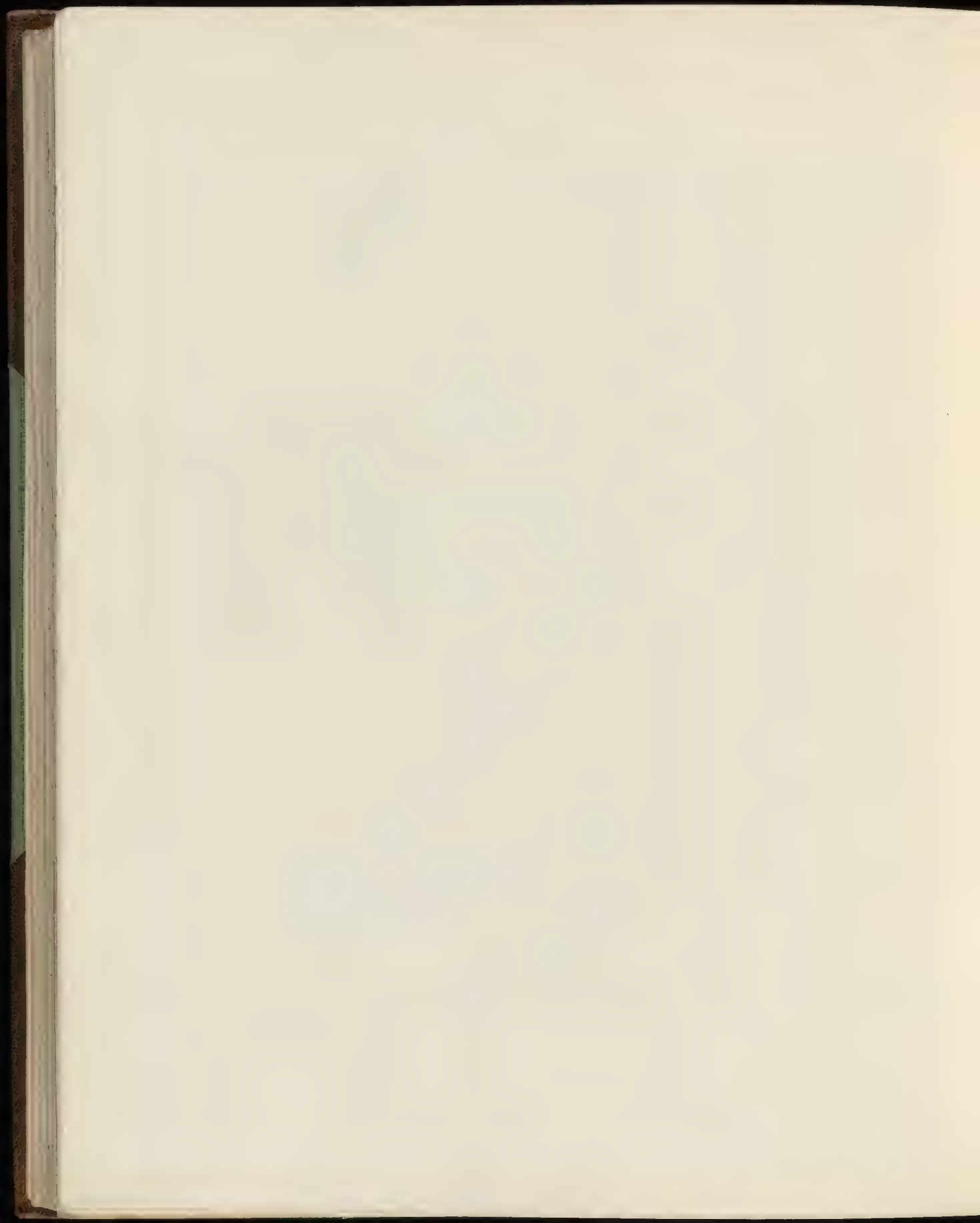




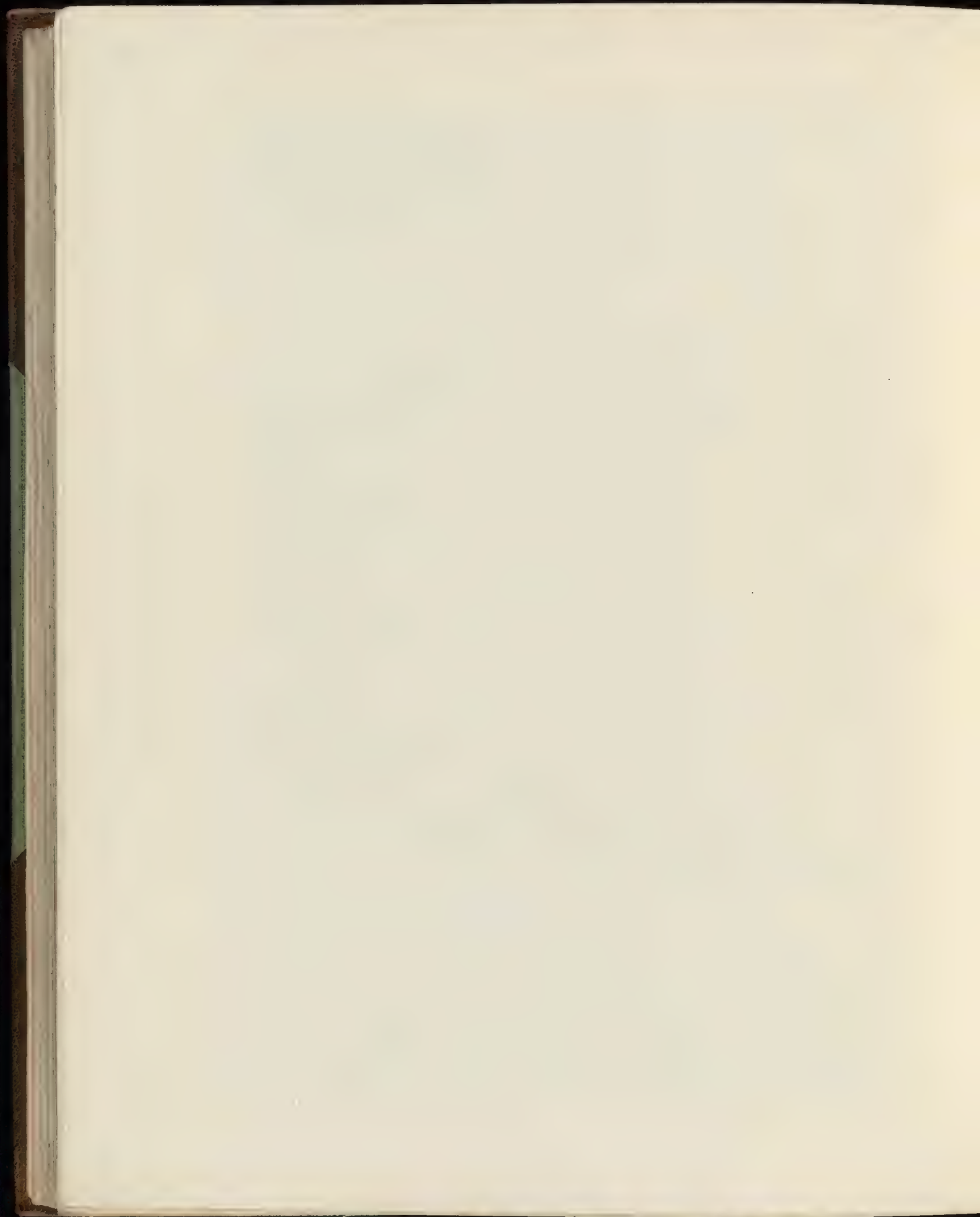




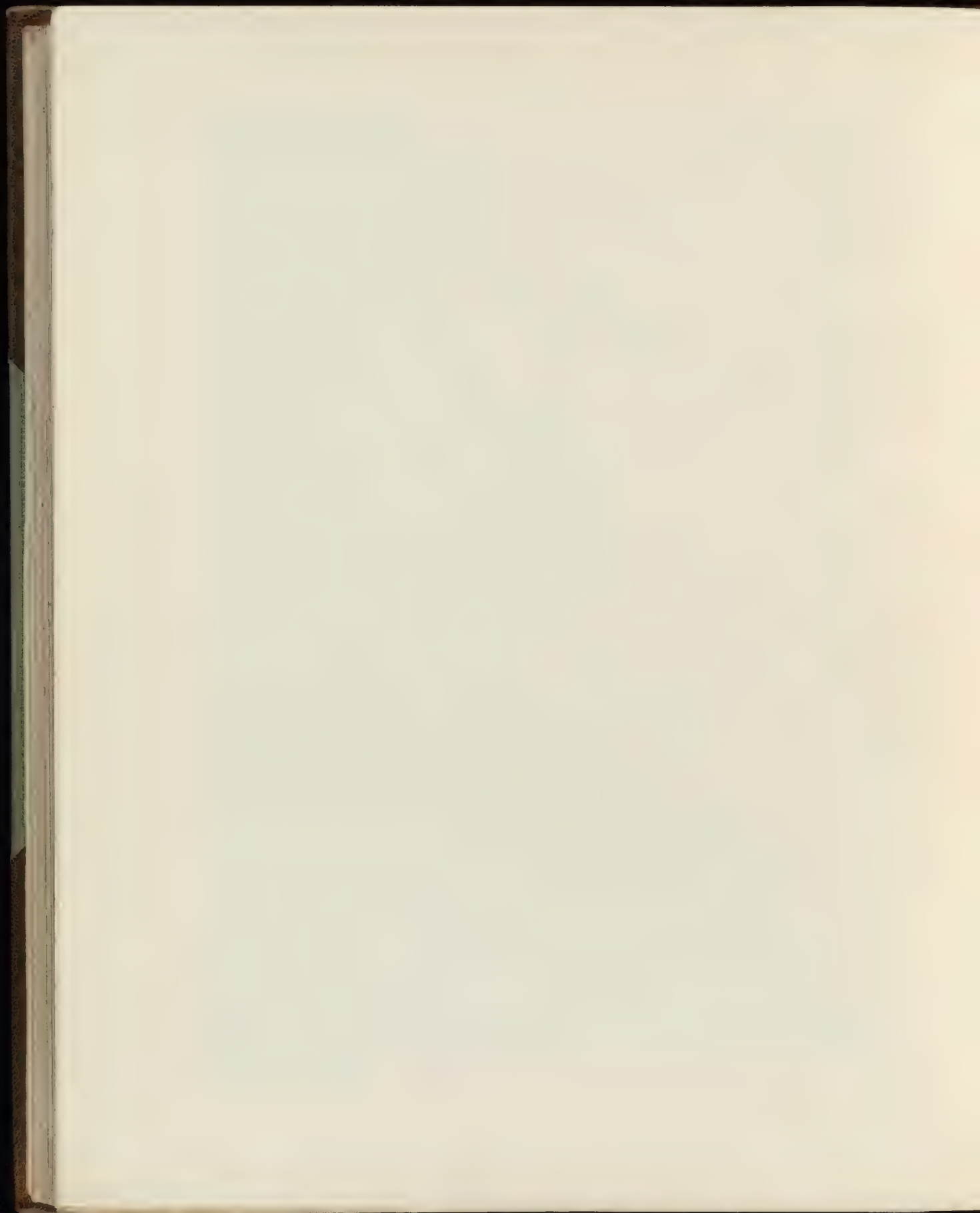




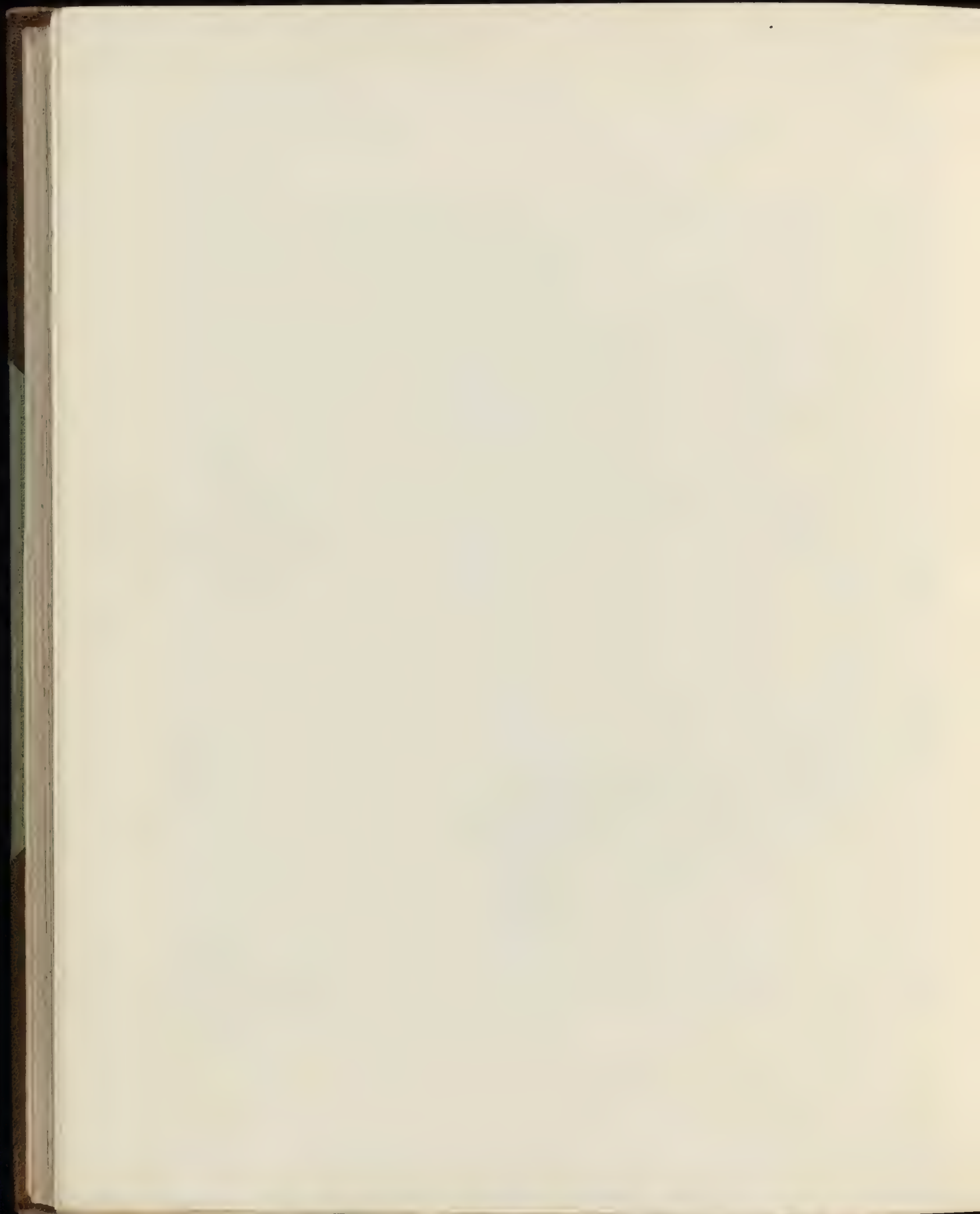




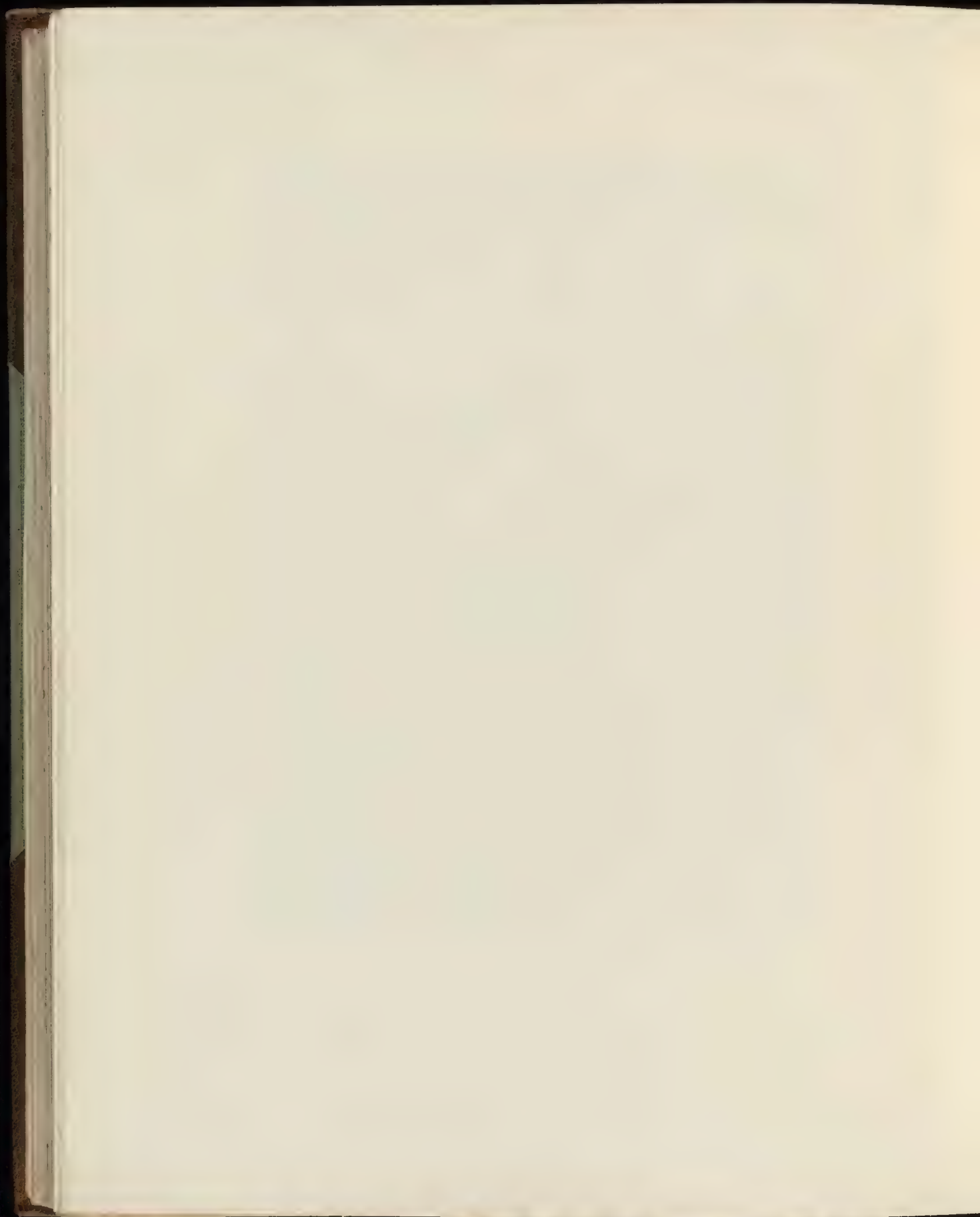




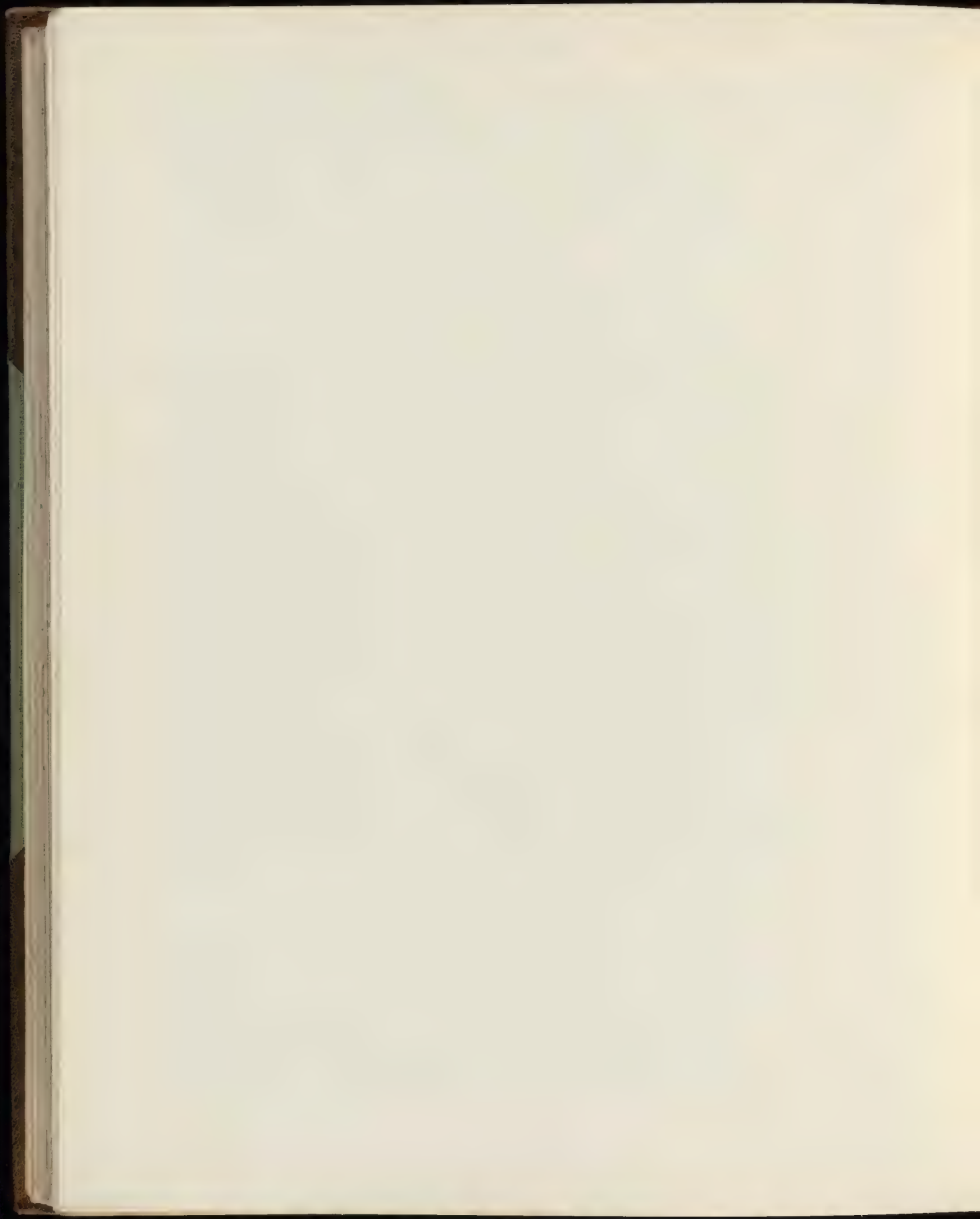




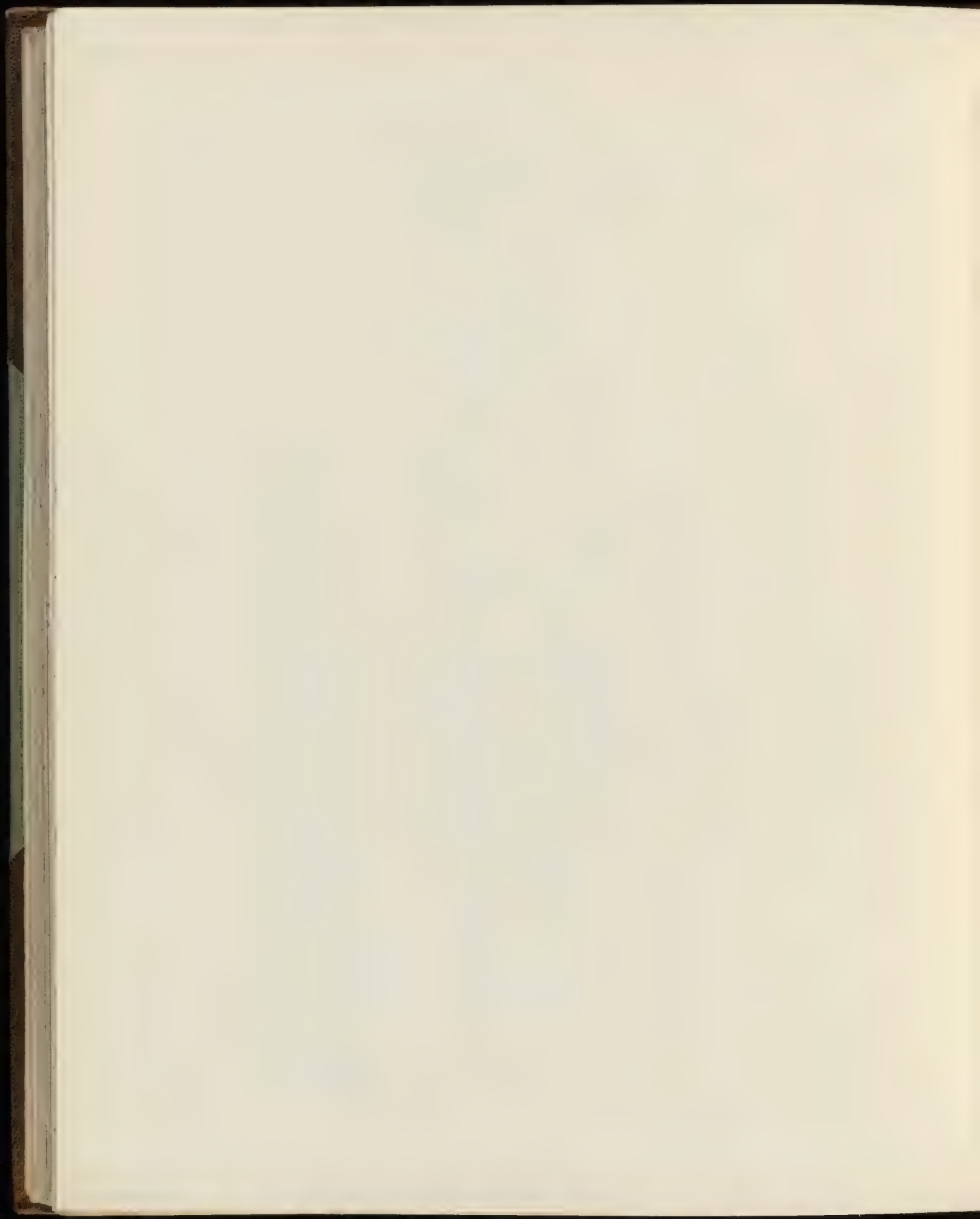




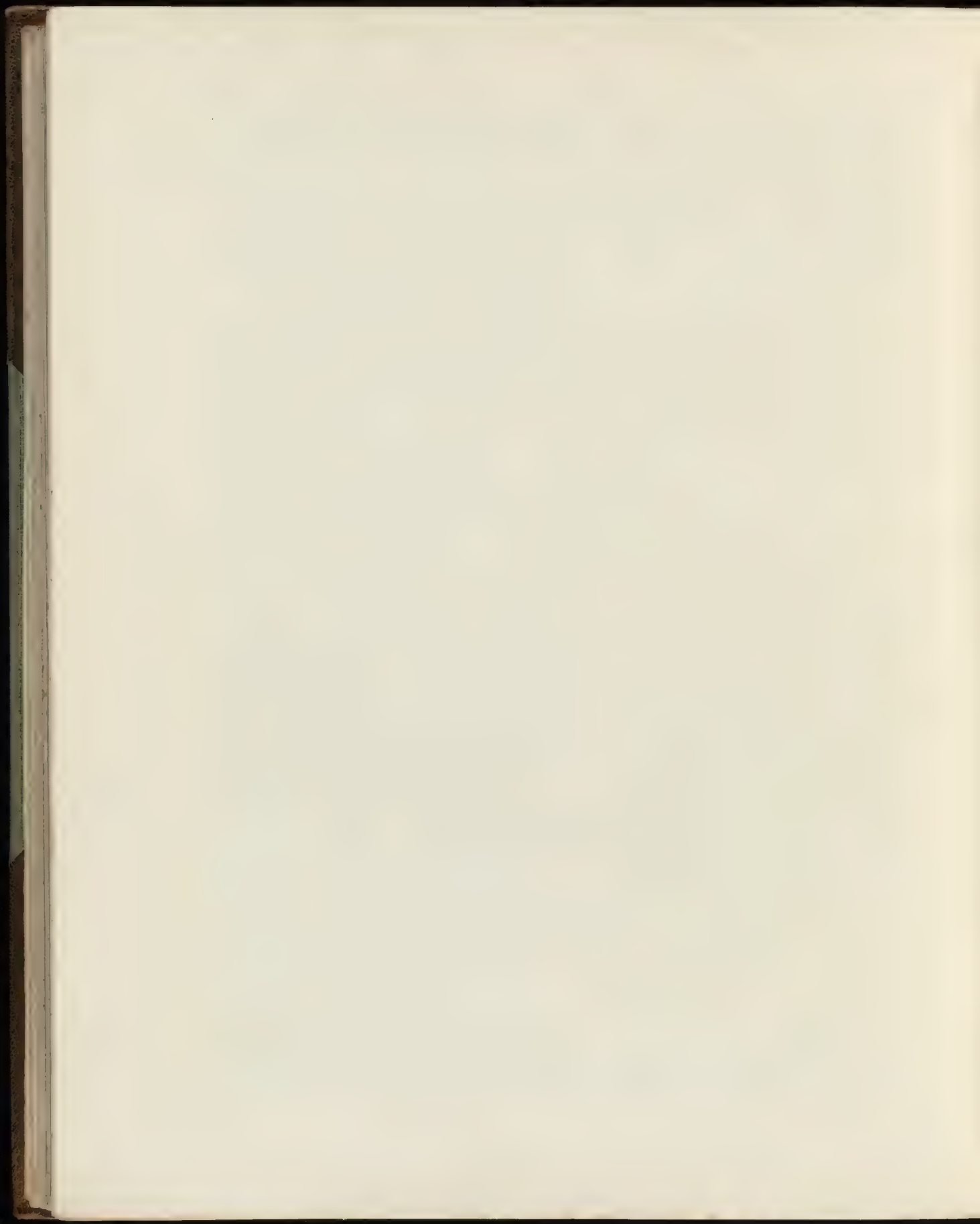




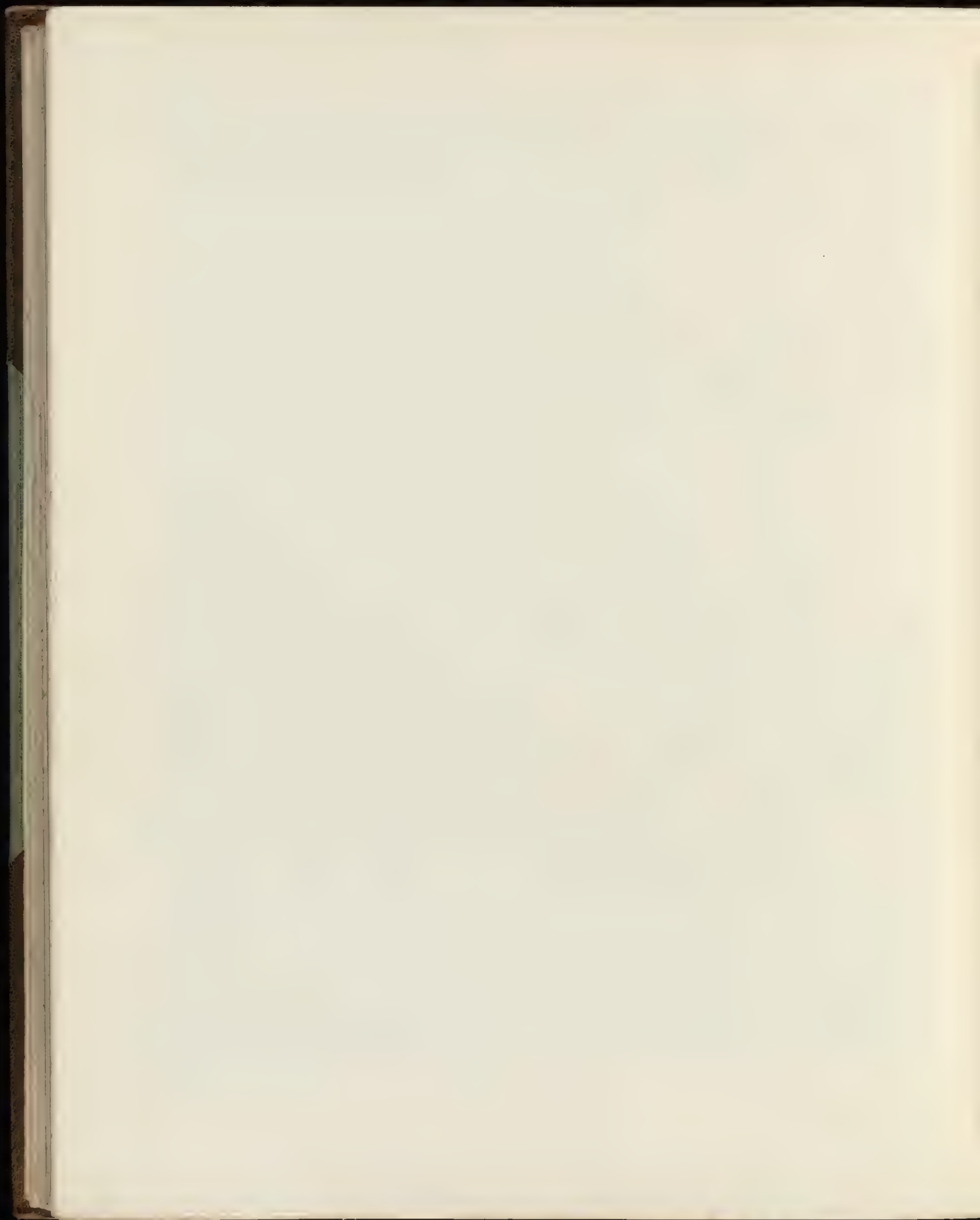




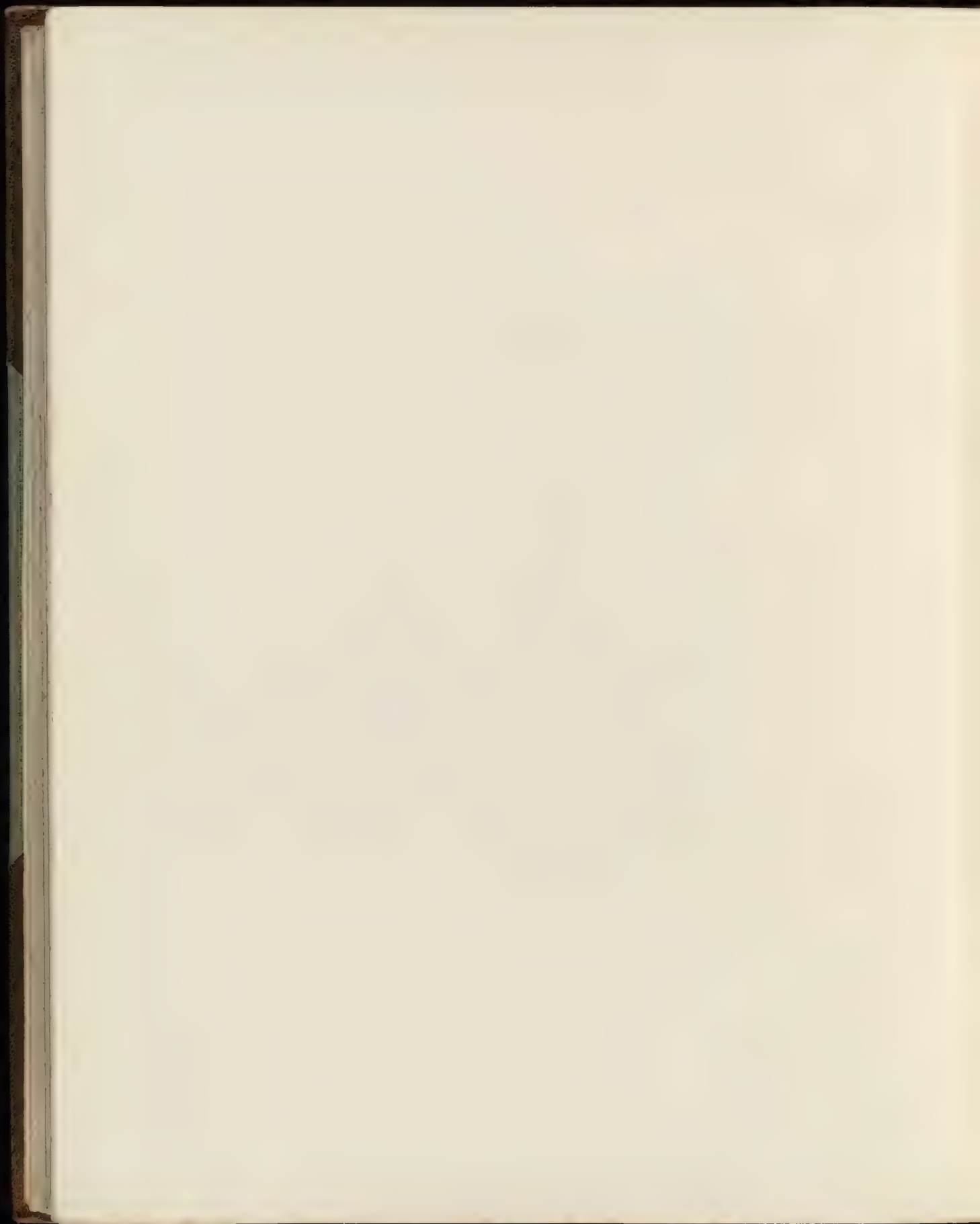




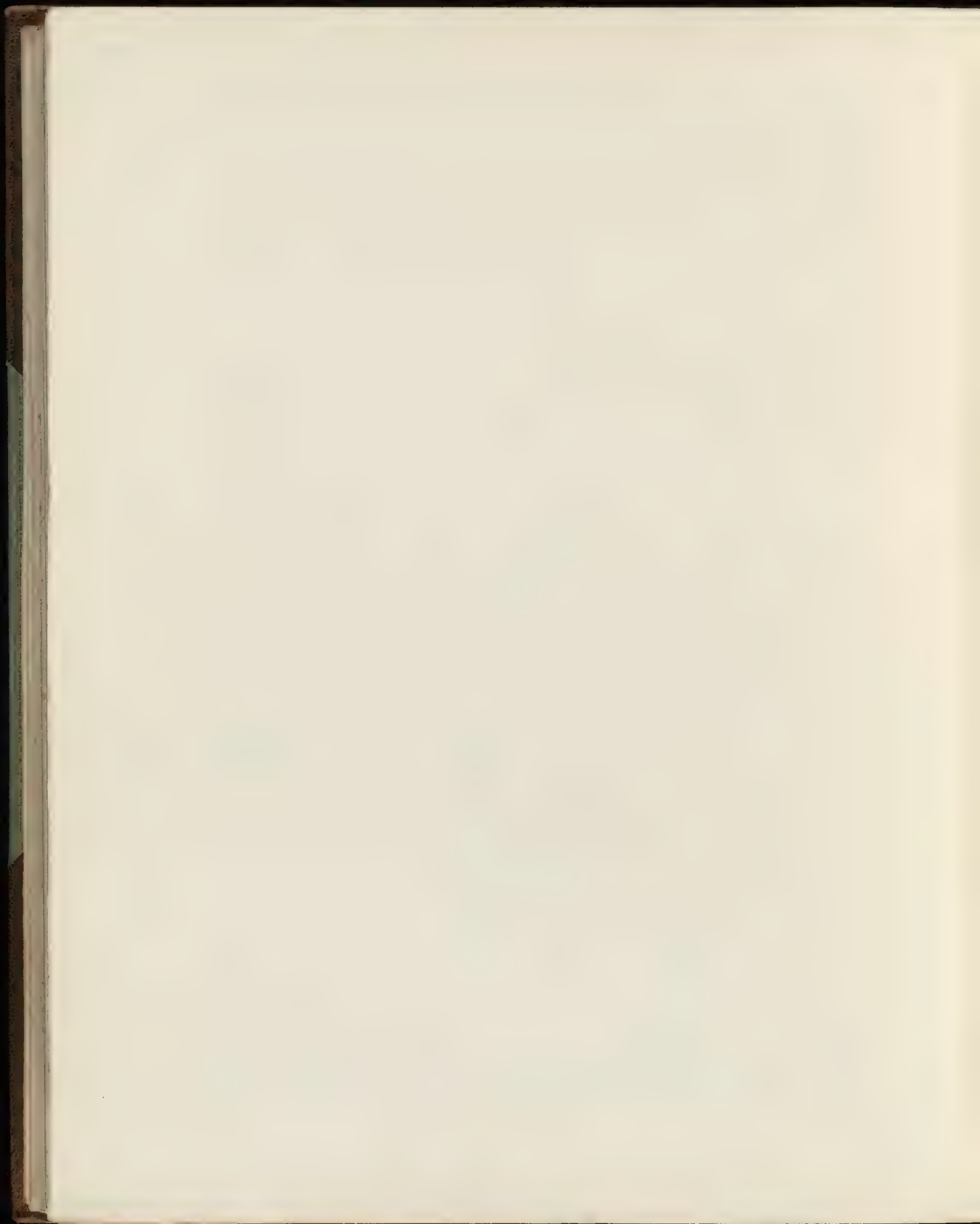




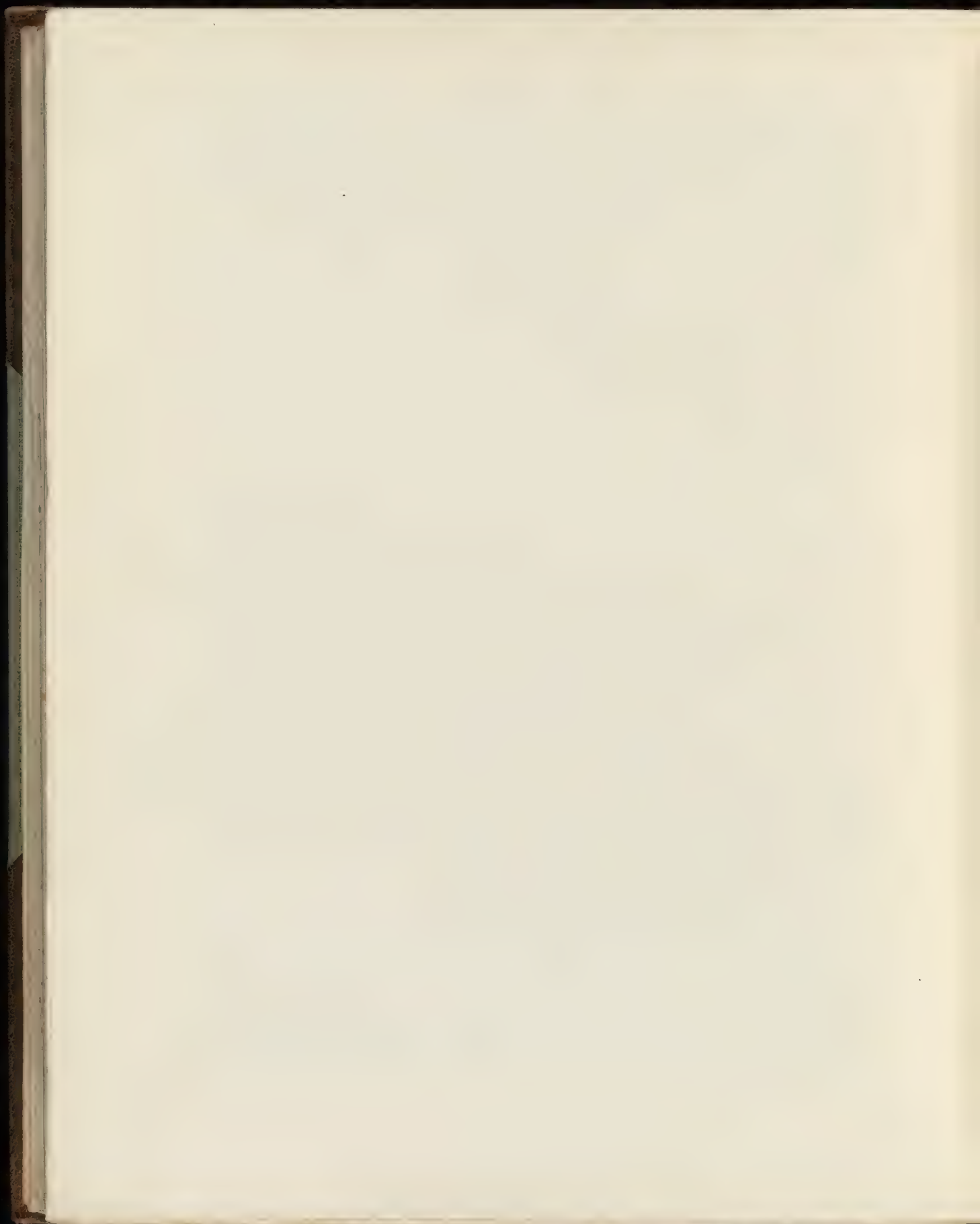




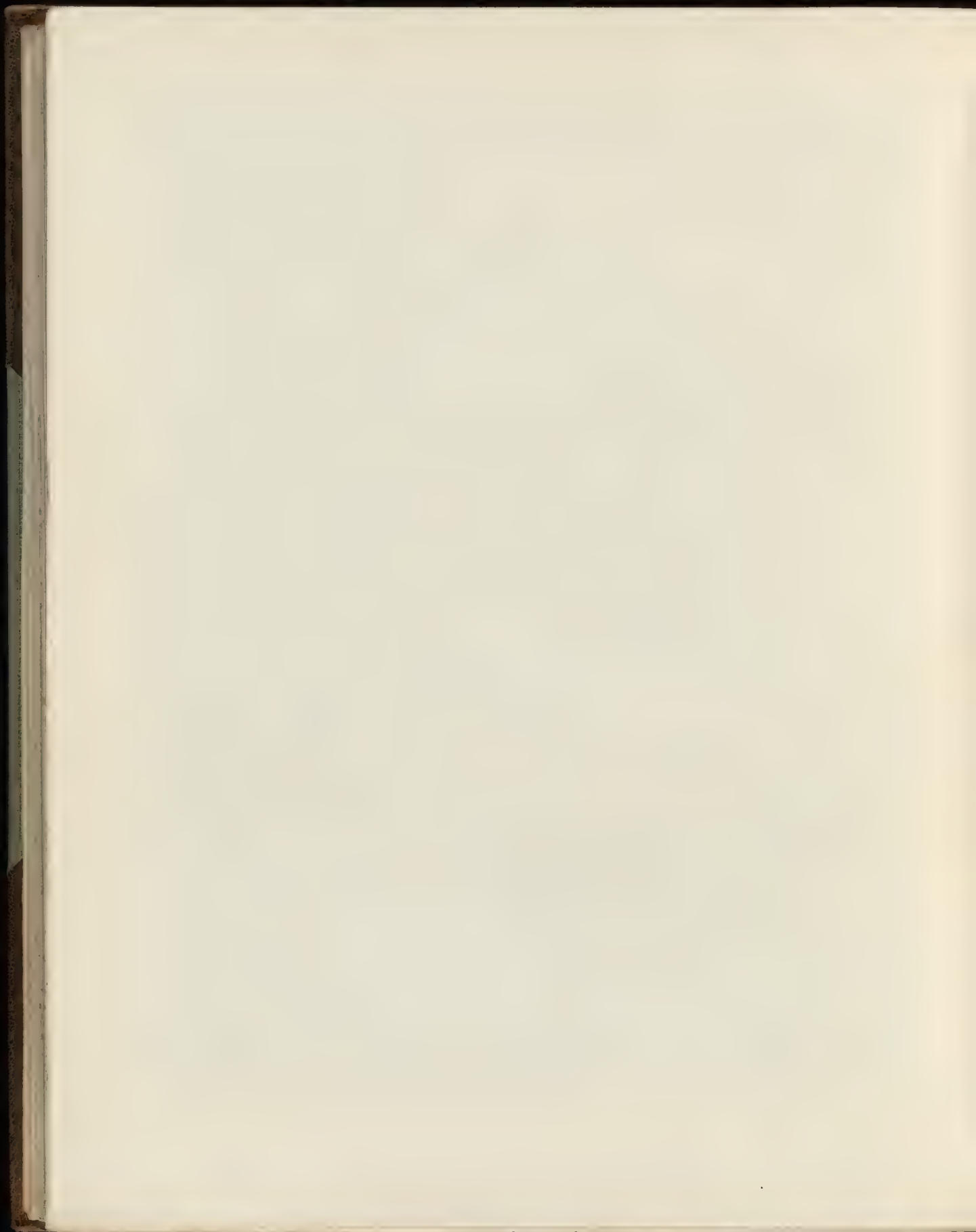




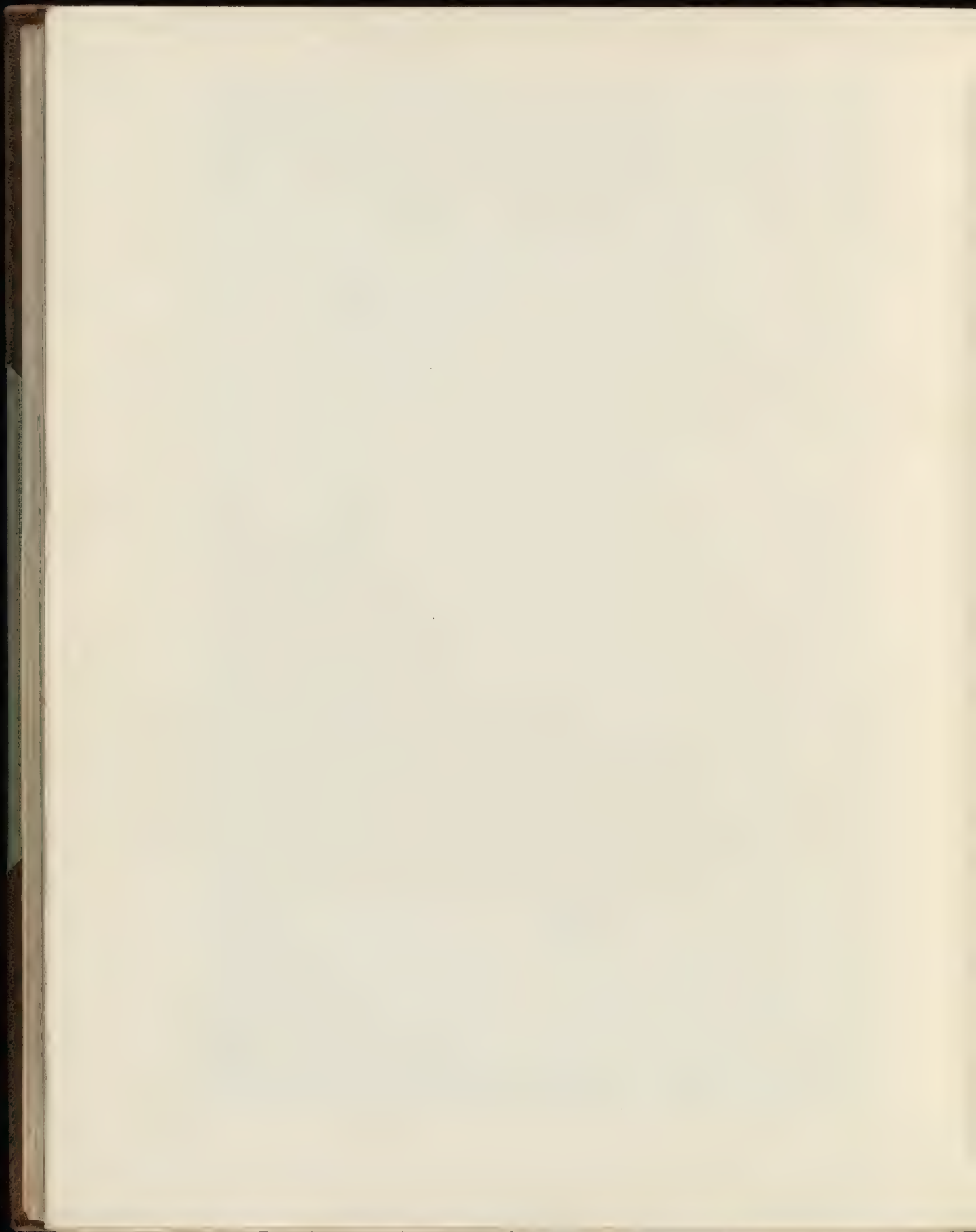




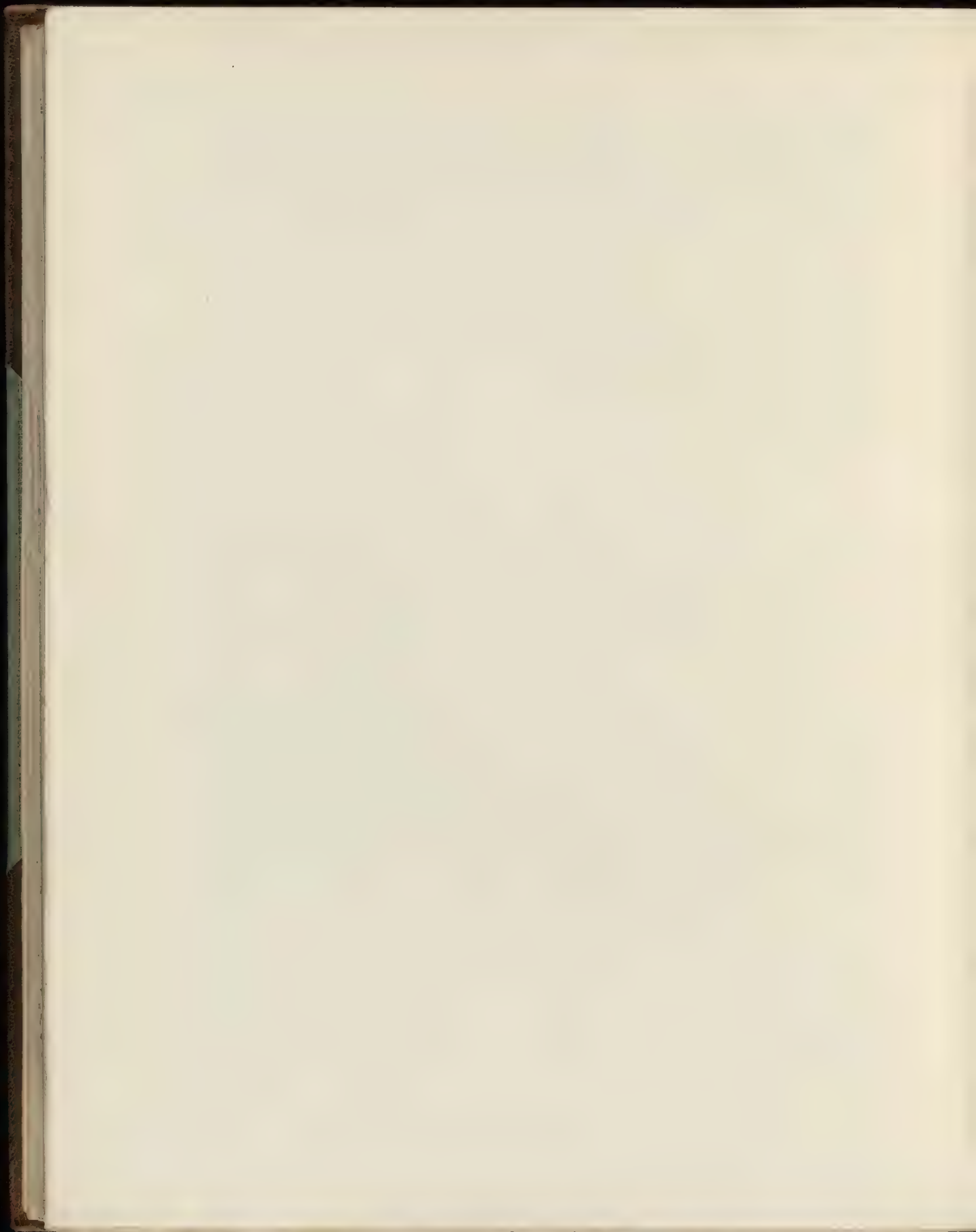








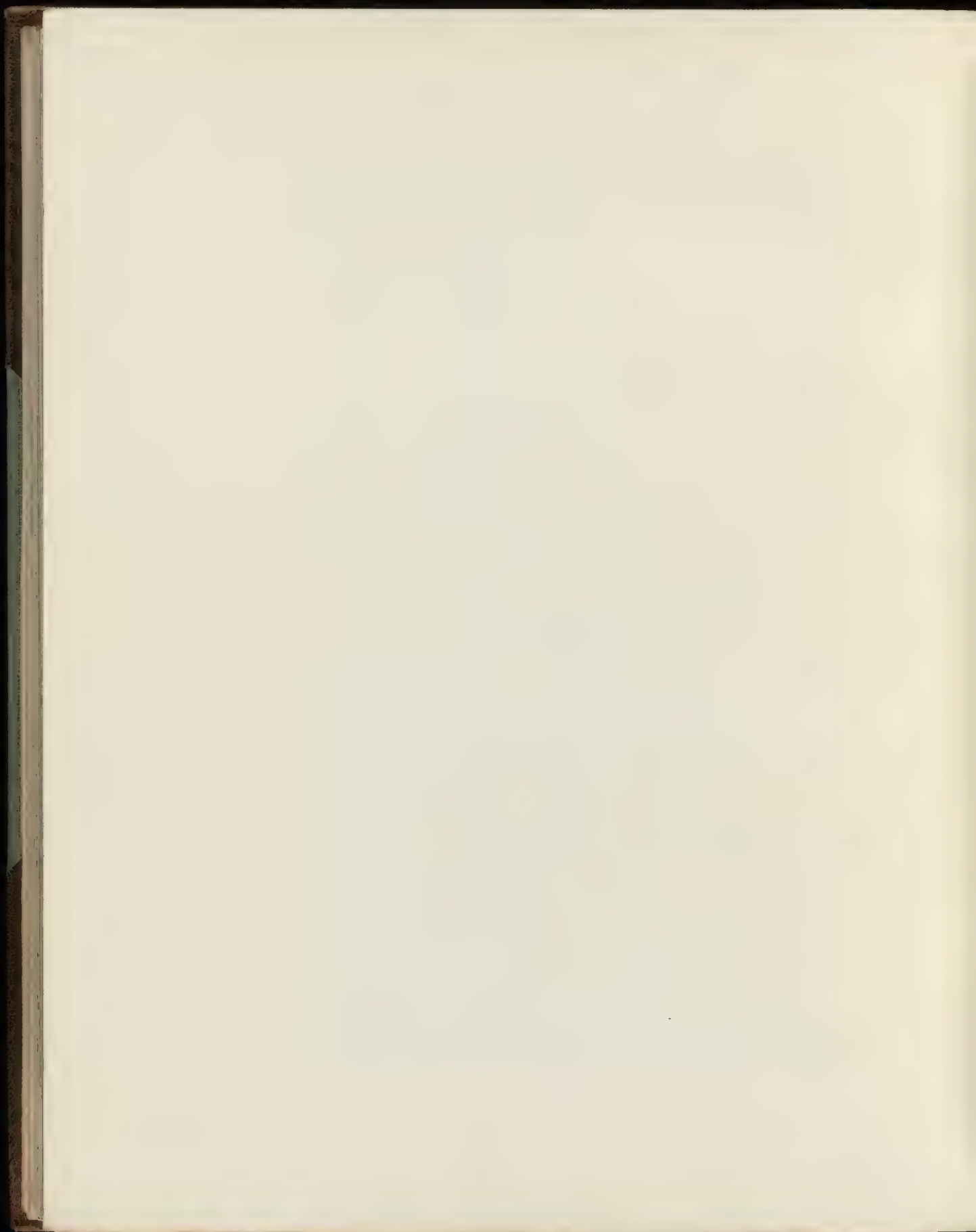








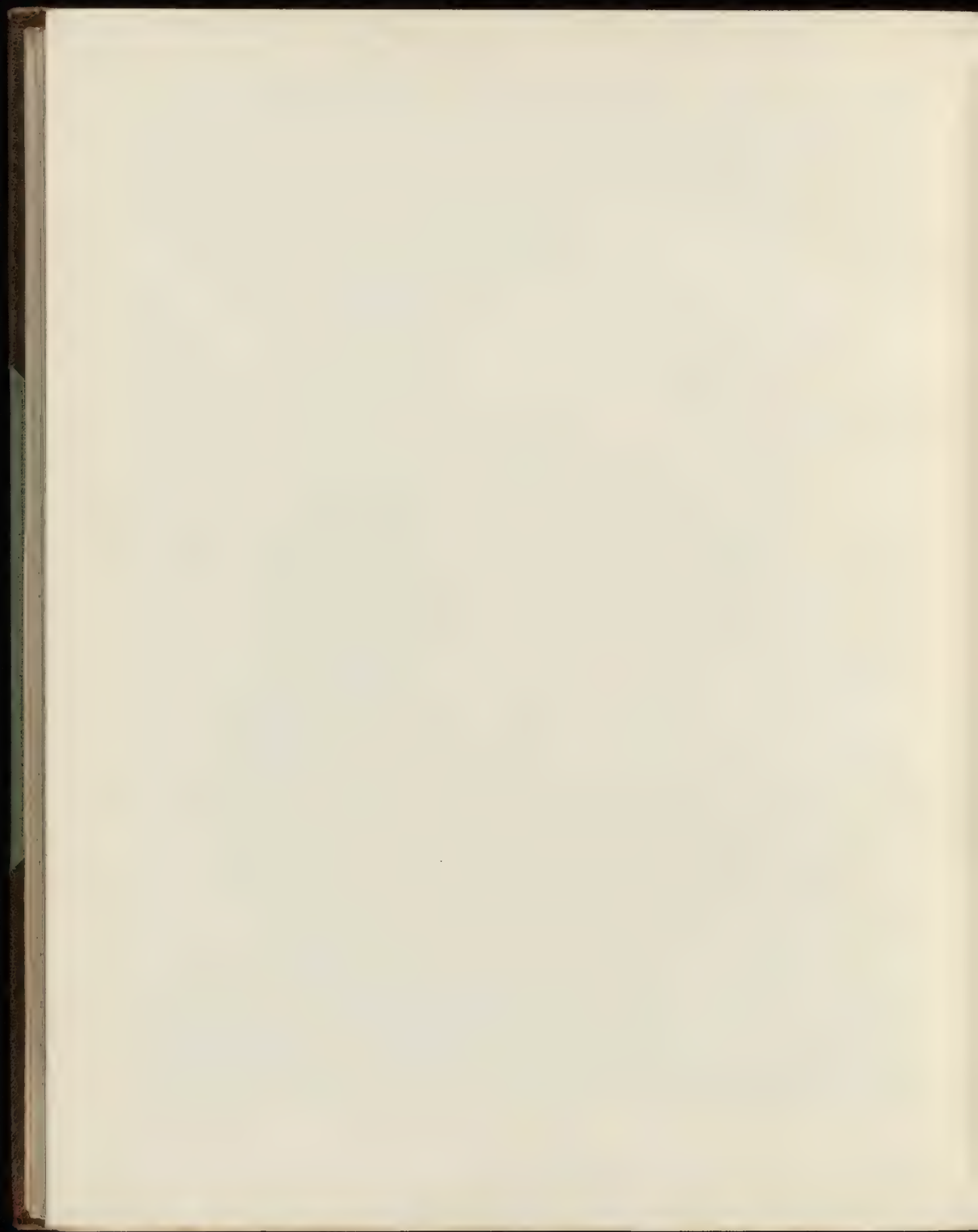




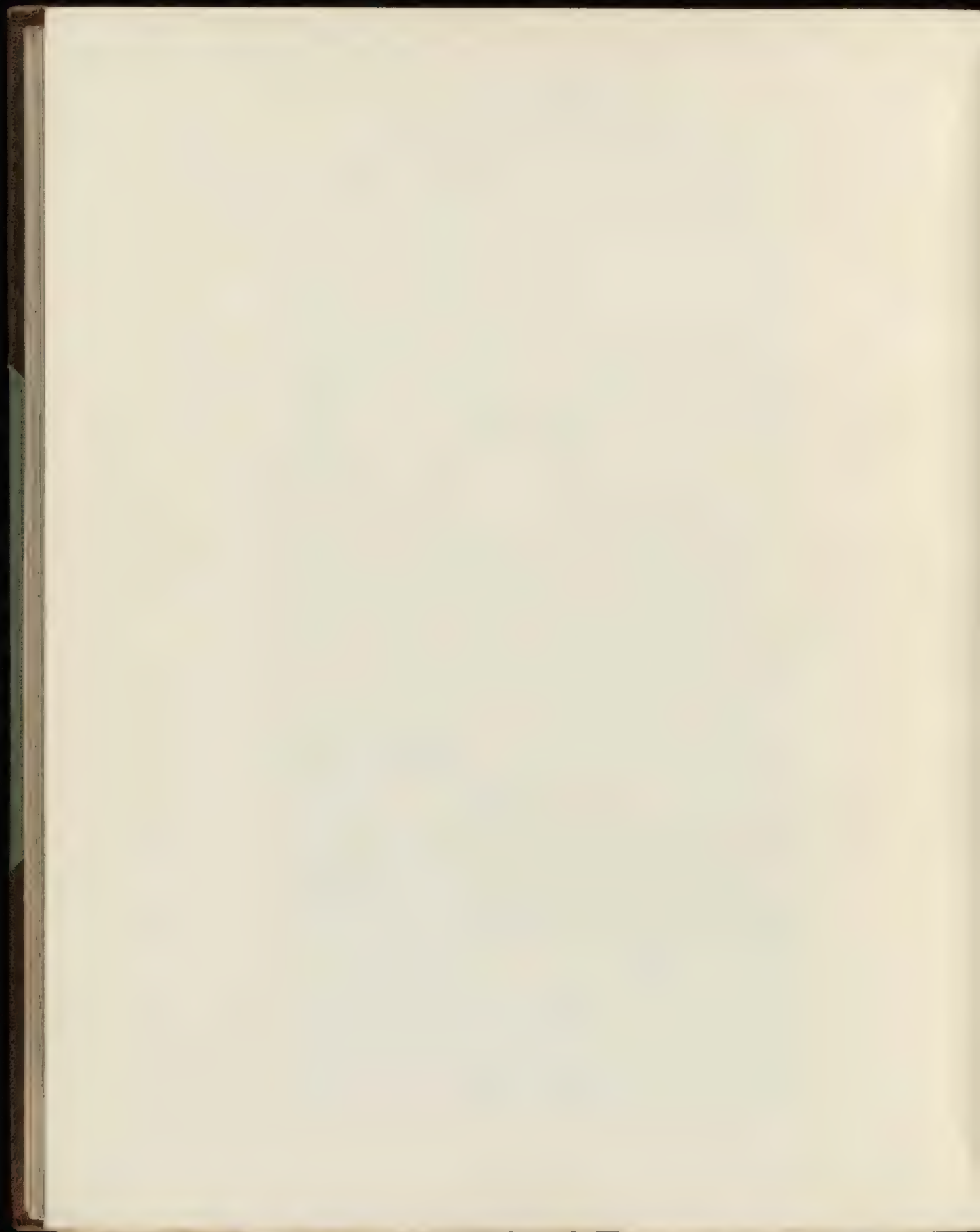




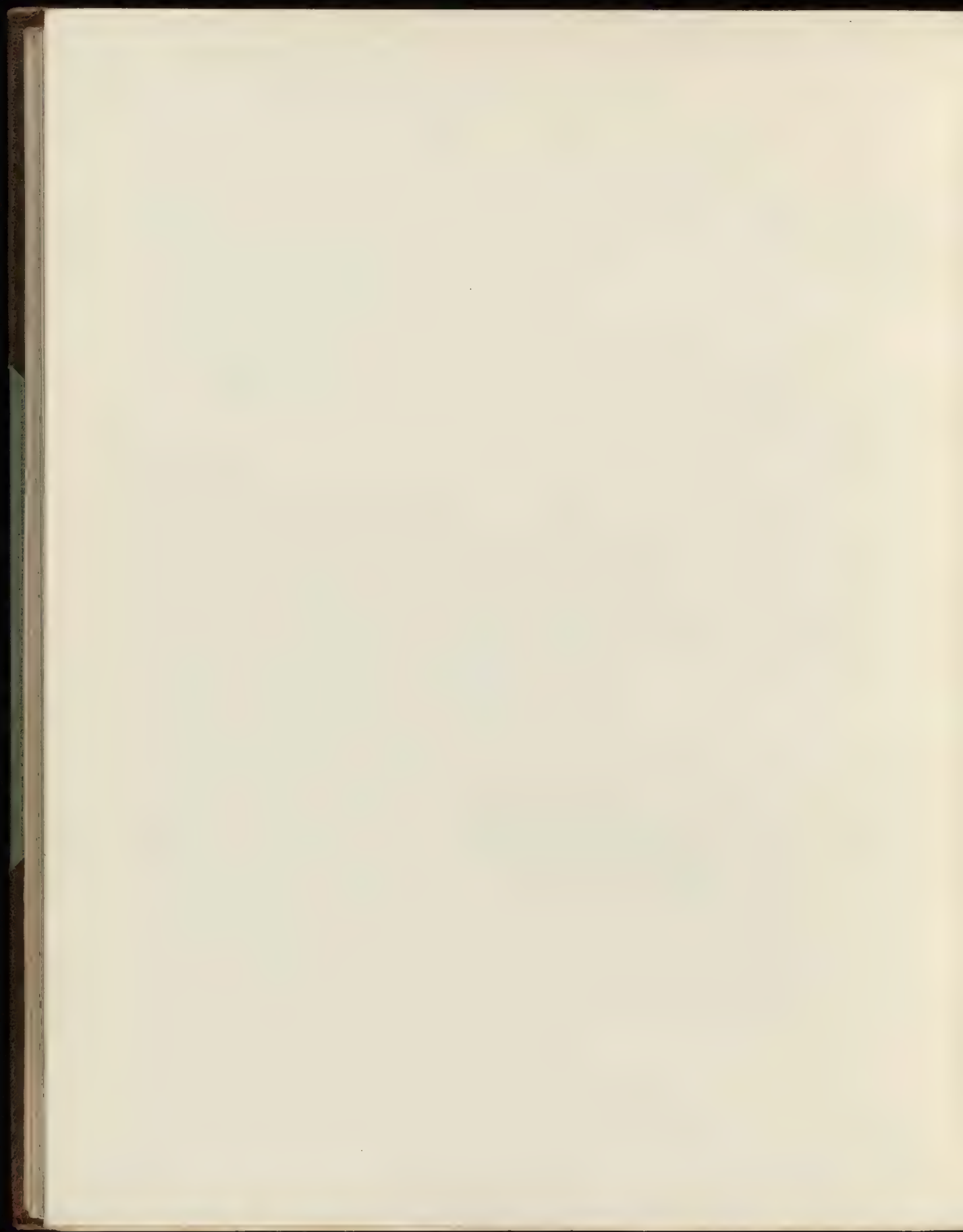




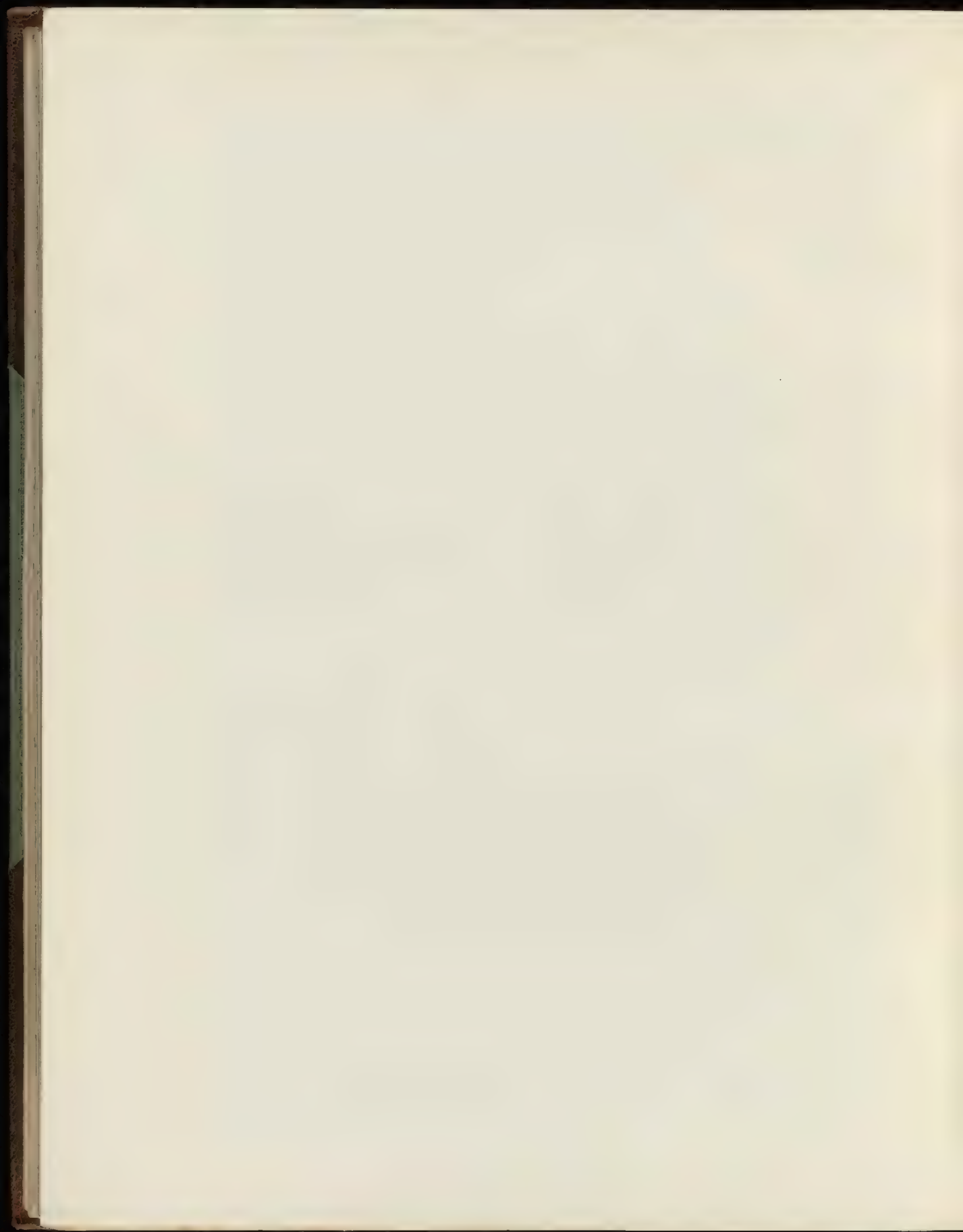




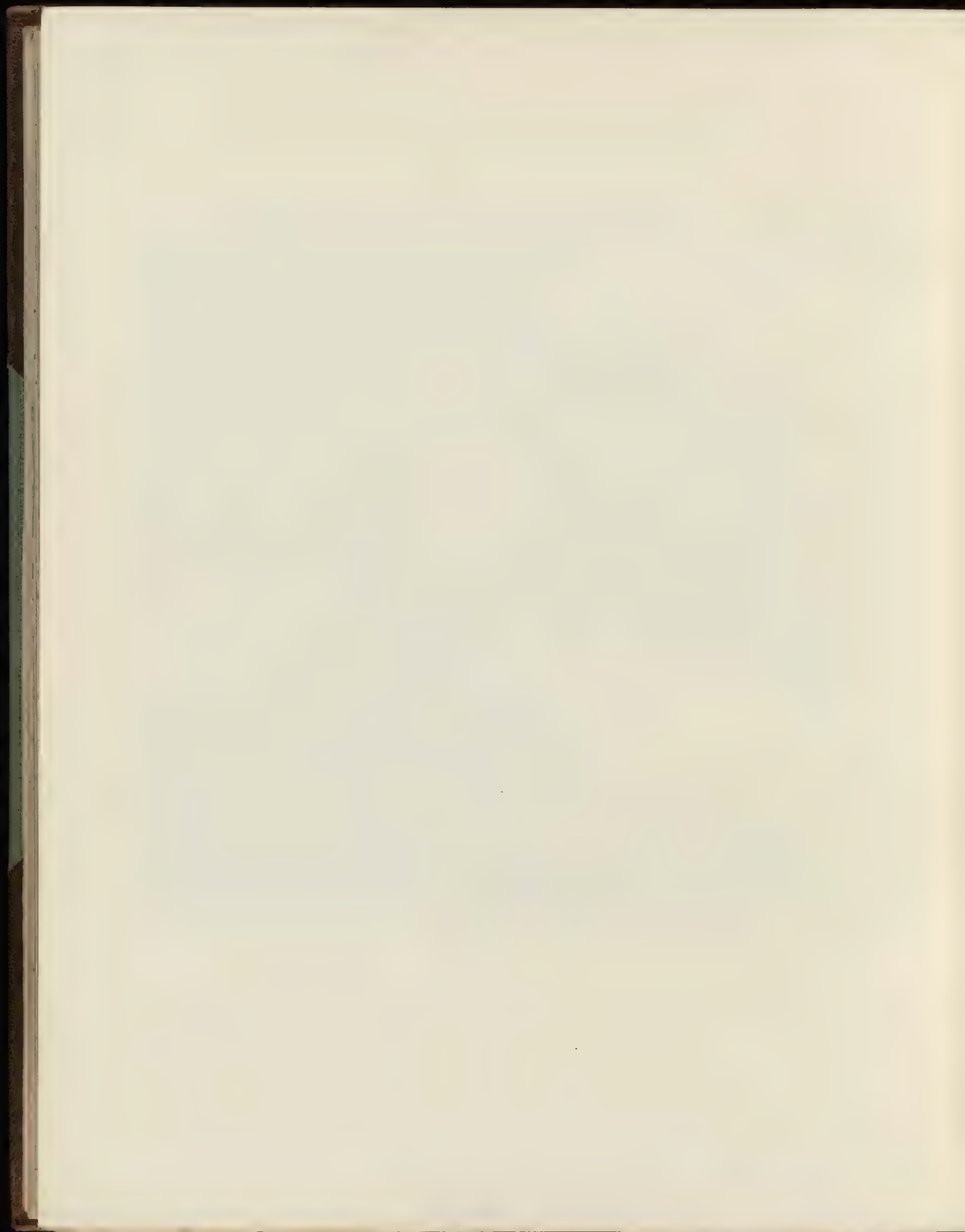




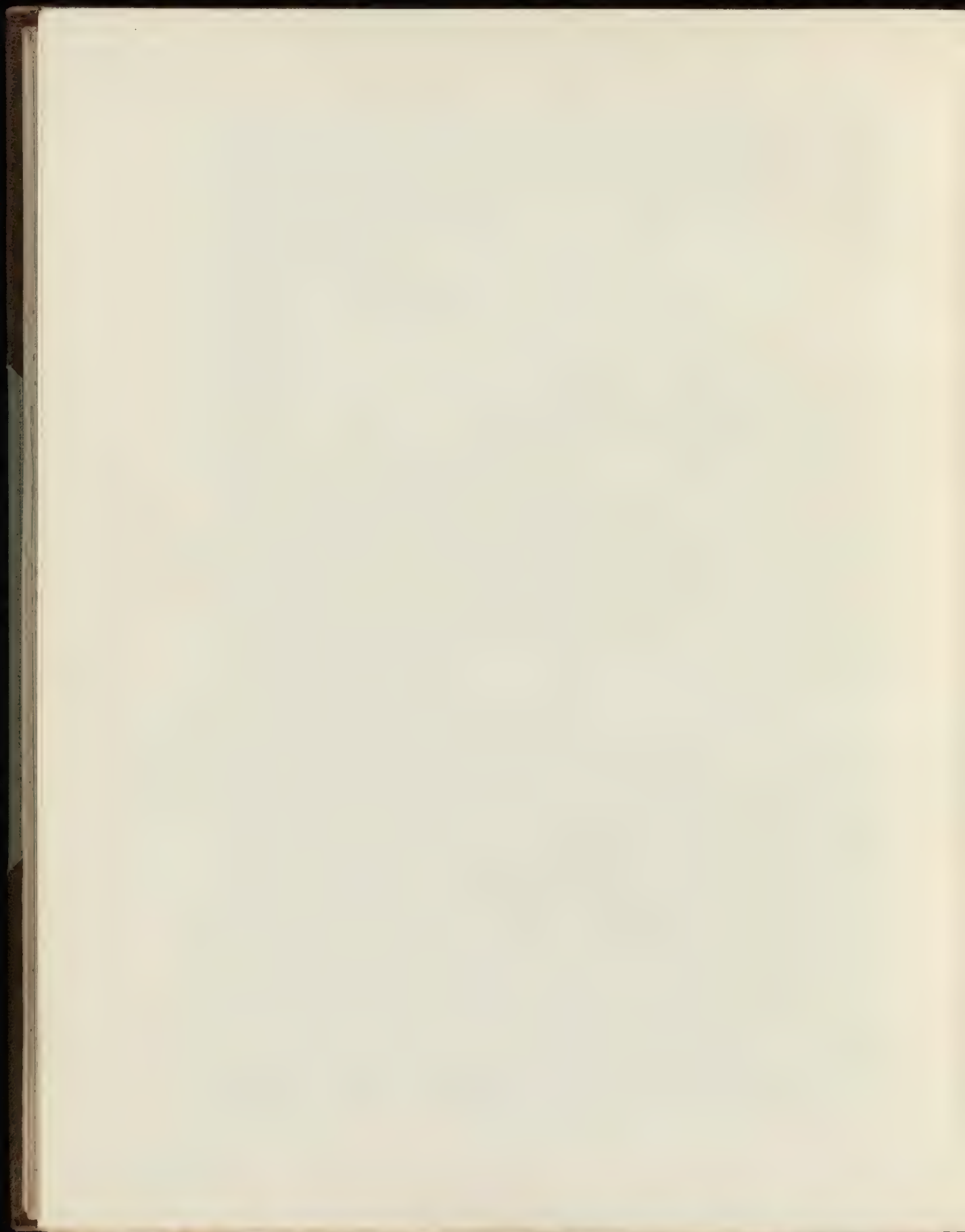




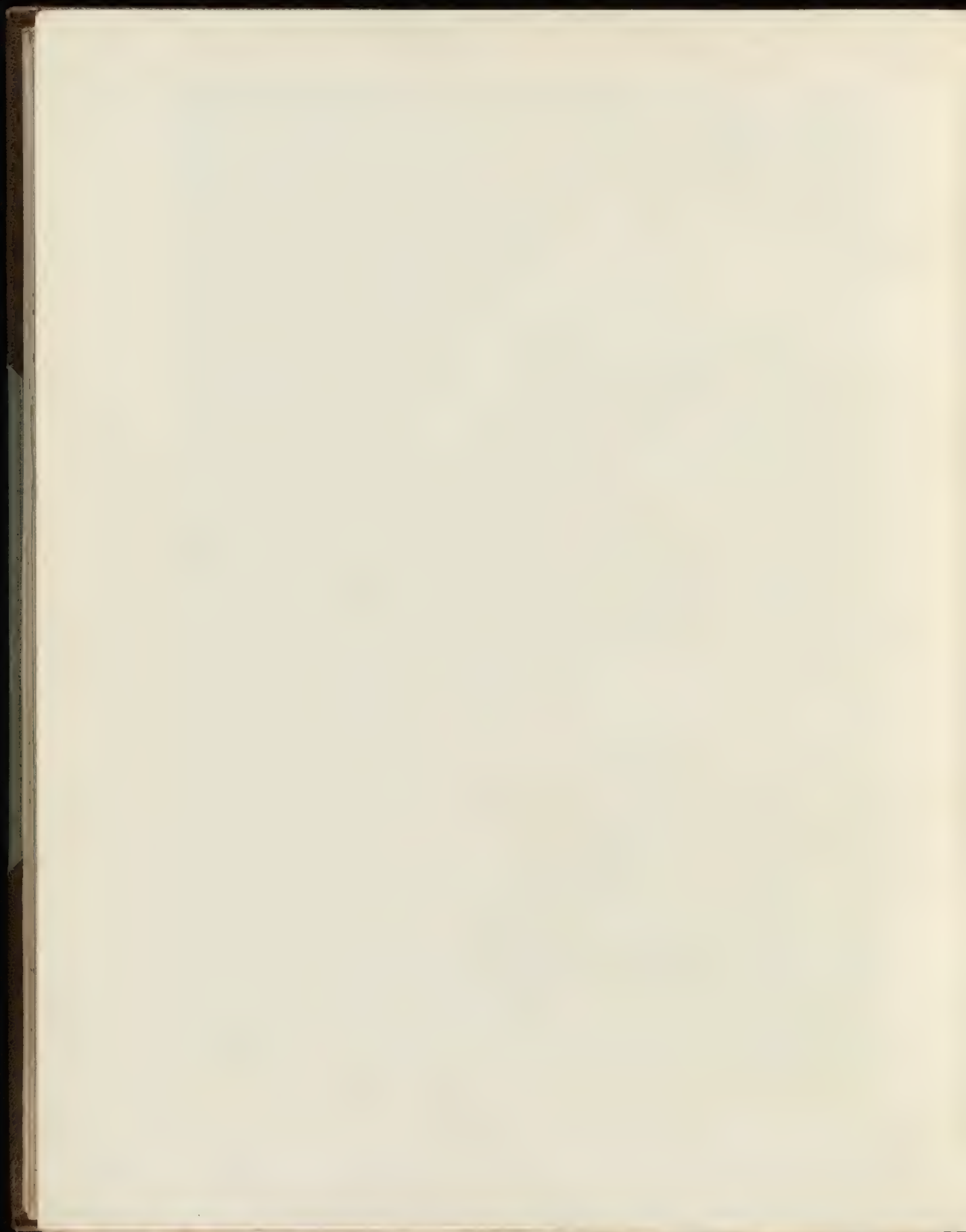




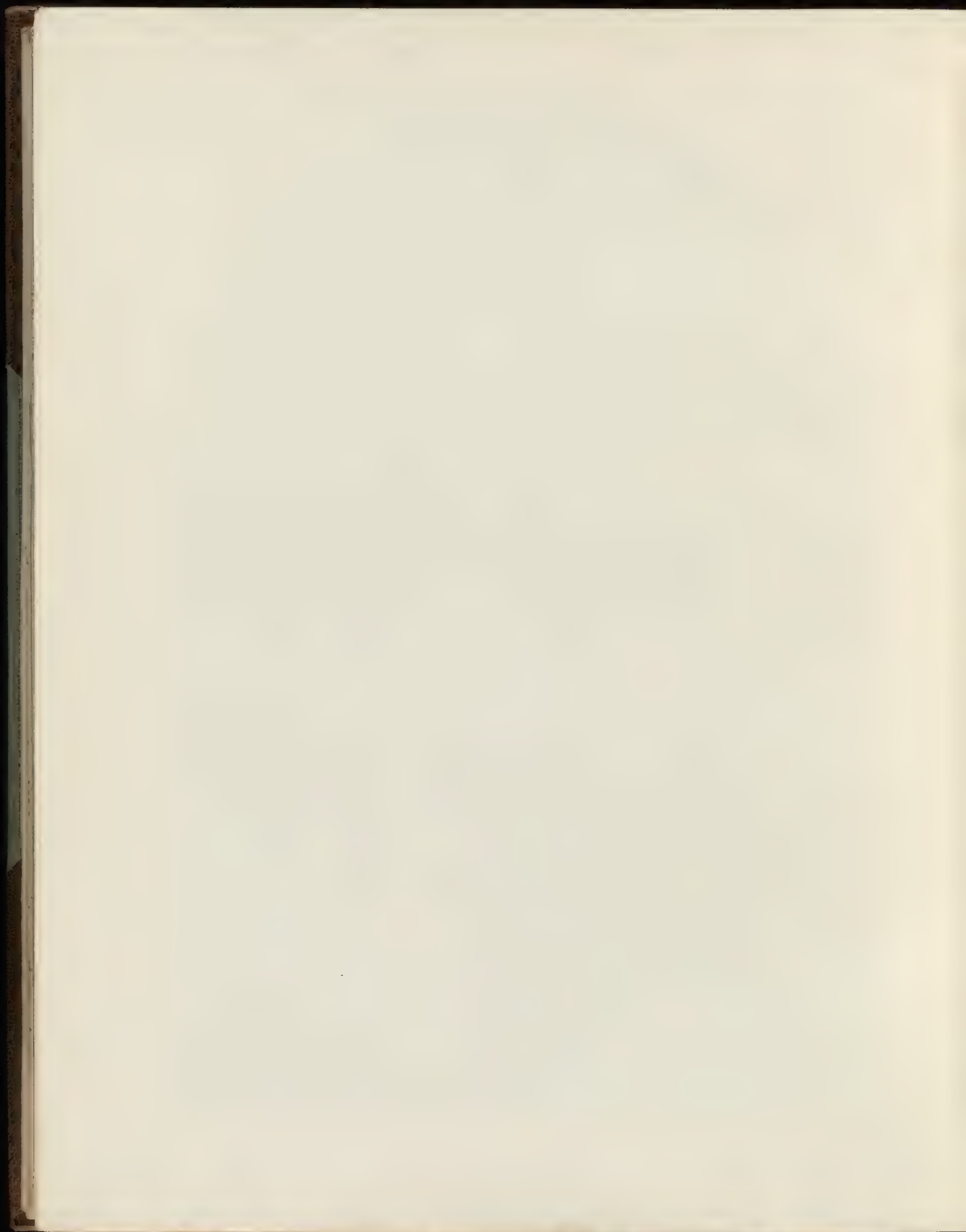








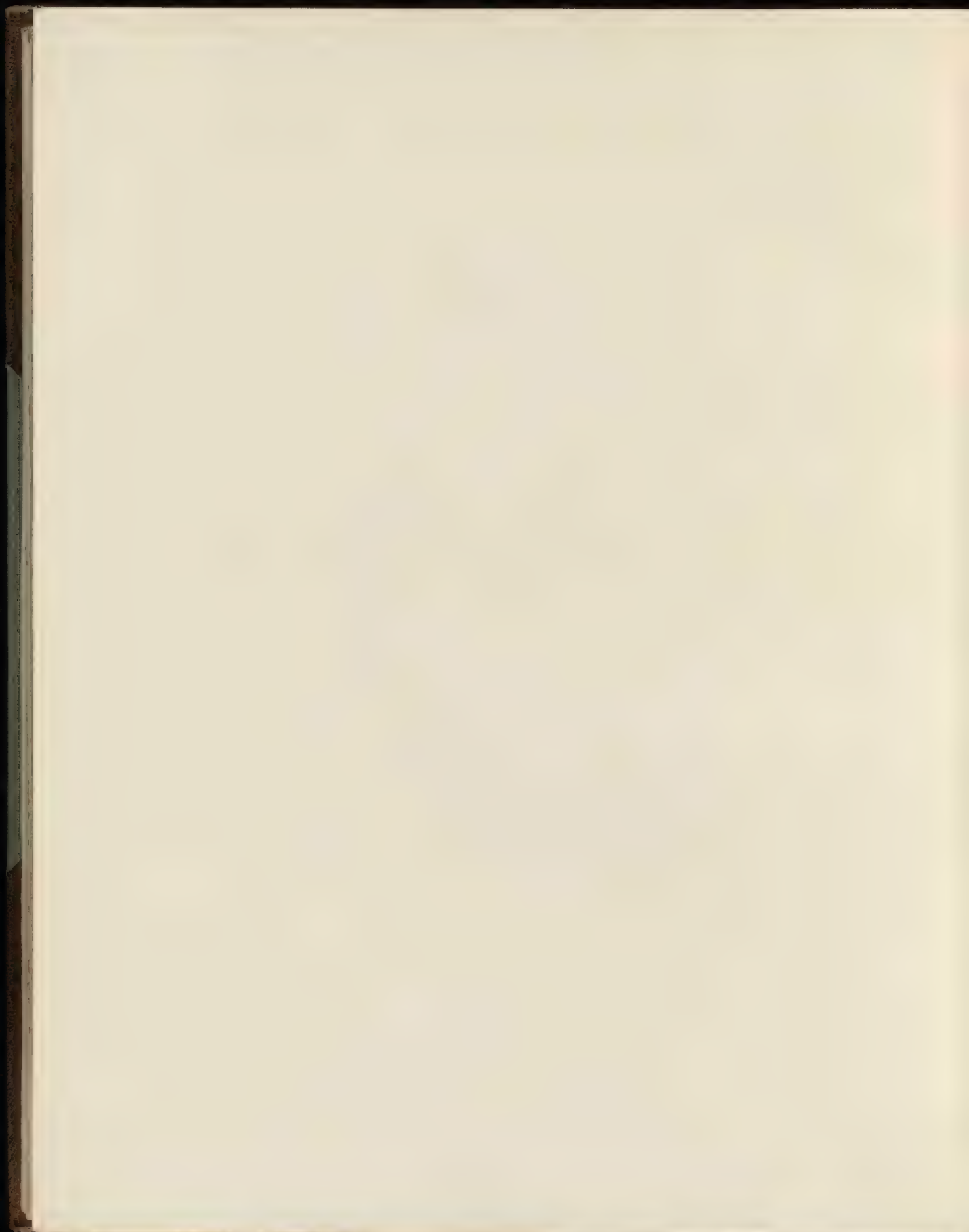






















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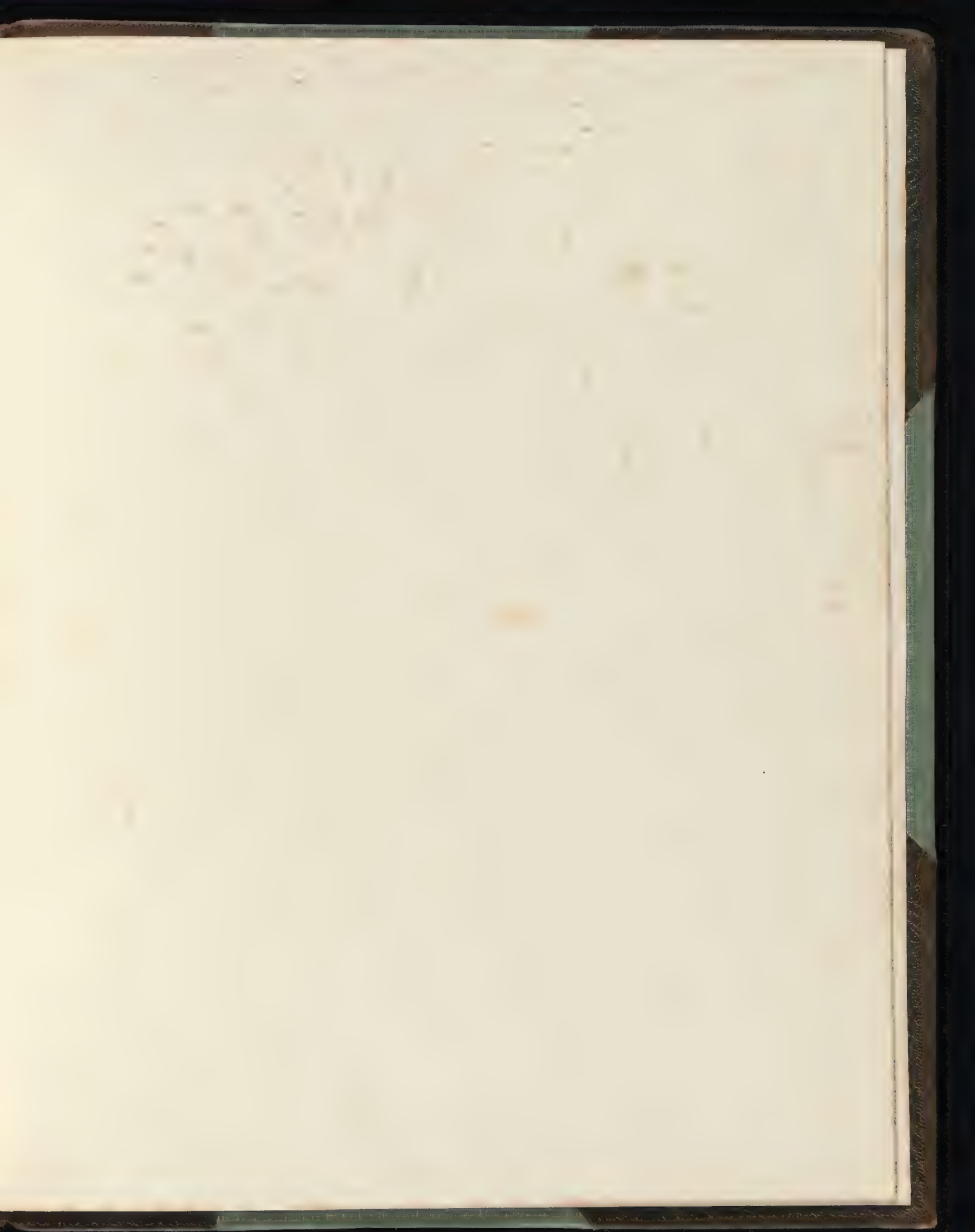
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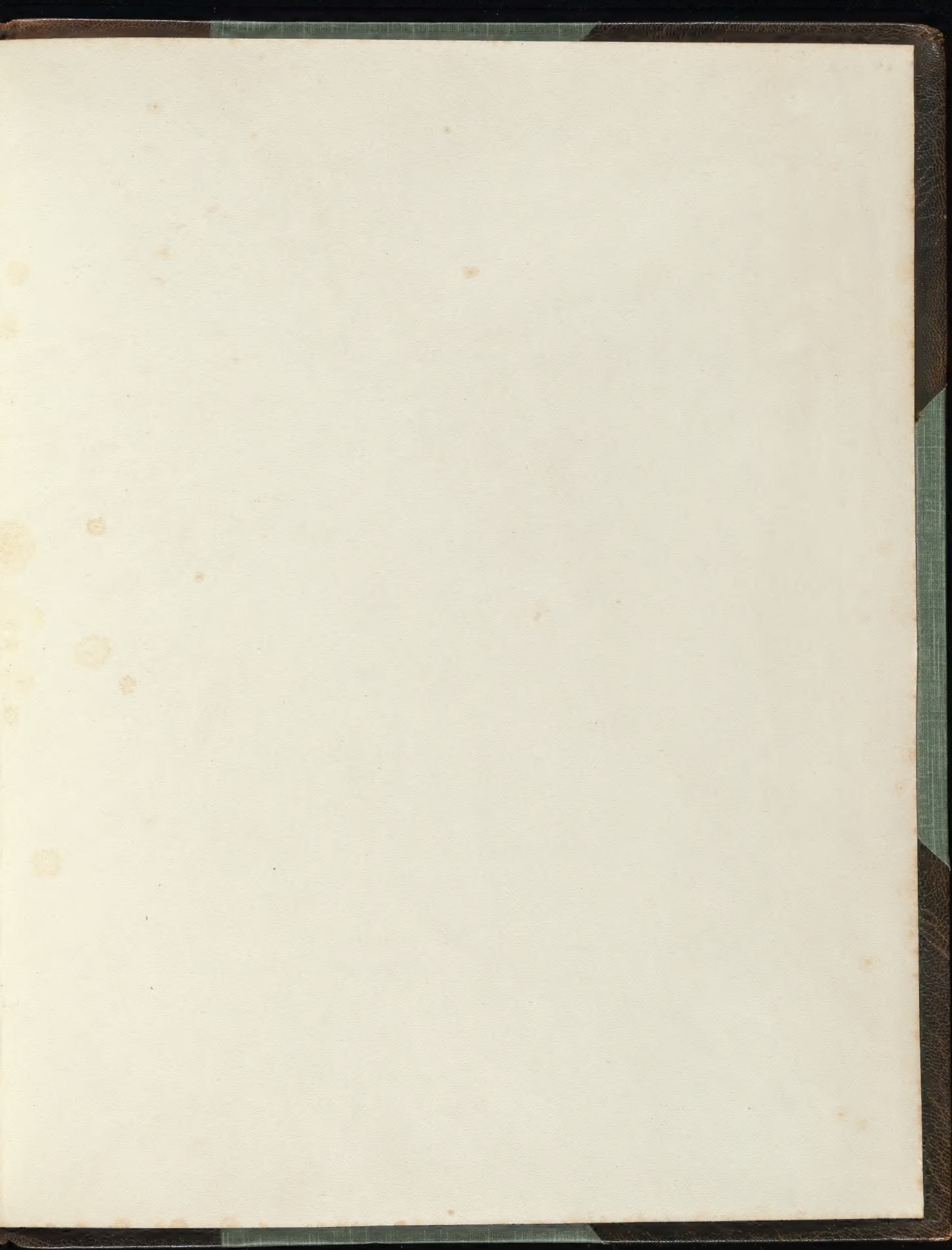
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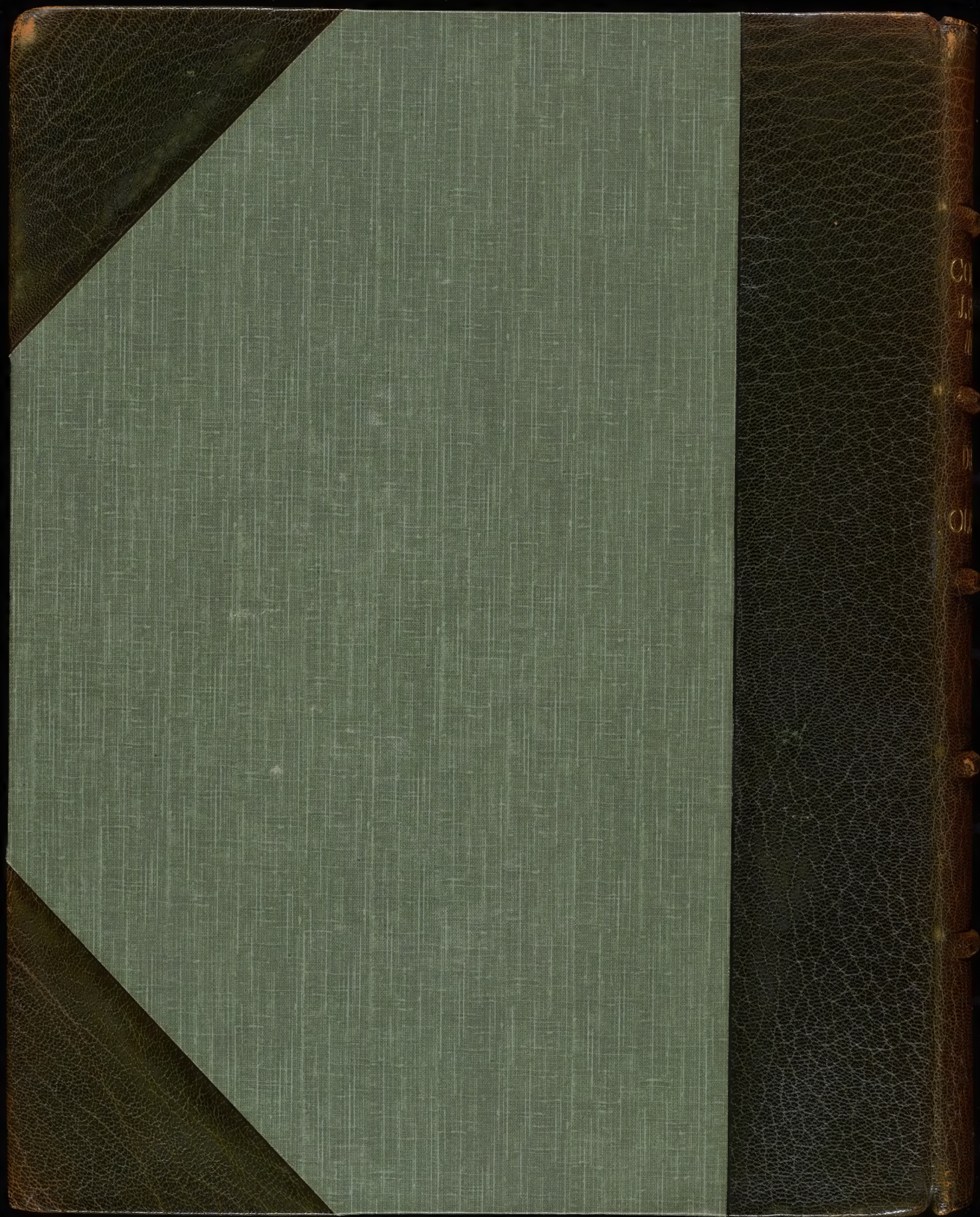




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